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August 1933.

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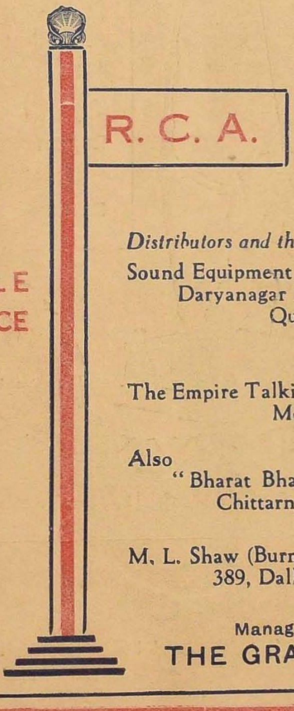

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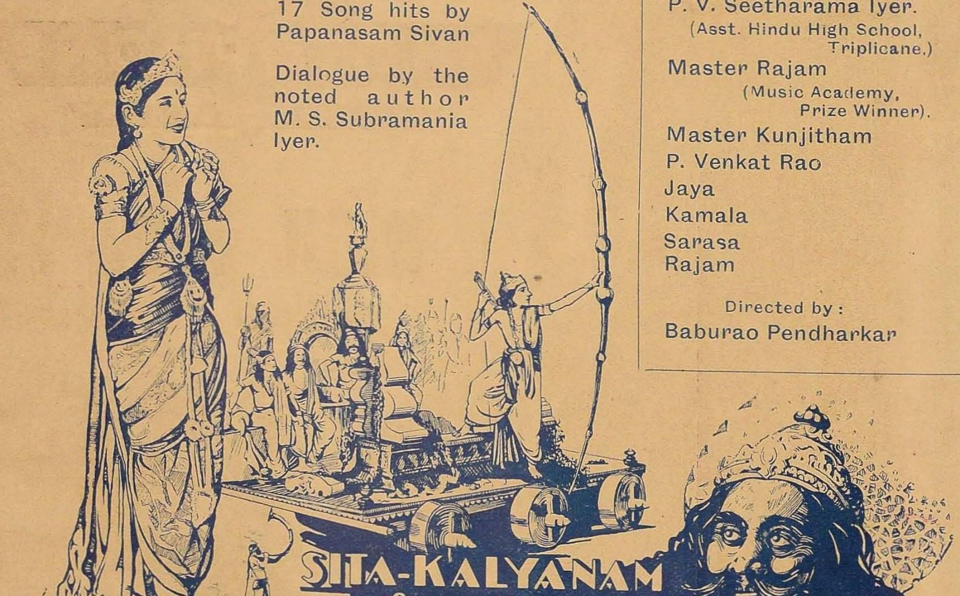

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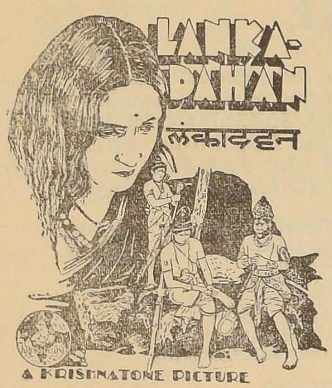

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Office: TRIPLICANE MADRAS.

Vol. II. No. 8.] 1933 [August

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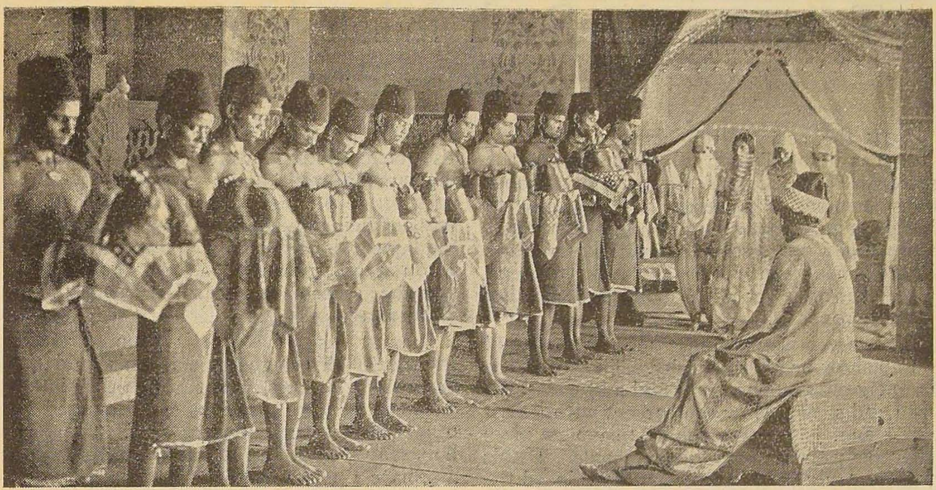

A scene from Radha Film Co. " Char-Darvesh "

"Do unto others"

By

Filman

IF one looks at the film industry in England at the moment one cannot but be struck at the tremendous advance both in quantity and quality it has made during the past few years. What was struggling for mere existence about five years ago has now become a thriving industry with new studios coming into existence in quick succession and the old studios making vast improvements both in their personnel and equipments. In 1927 even the English Exhibitors were reluctant to have British films on their screen but to-day in America too, whose monopoly seemed invulernable, British pictures have extended runs in some of the formost theatres.

The cause for this astonishing rate of progress is not far to seek. It is due to the enactment of the British Cinematographic Films Act of 1927 to secure, among others, the renting and exhibition of a certain proportion of British Films compulsorily by all renters and cinema theatre owners in that country. As a result of the protection given under this act British films have improved tremendously.

Exactly in the same year we in this country had a cinema inquiry committee. The members of this committee made a number of proposals for the improvement of the Indian film industry and though these suggestions were not as farreaching as those contained in the British Cinematograph Films Act, yet the Indian Government have absolutely done nothing to put them into effect. When we compare the attitude of the British Government to their film industry with that of the subordinate branch of the same government, otherwise called the Indian Government towards a national film industry in this country, the contrast is so obvious. Yet our government have never let slip an opportunity for parading their interest in the material and moral welfare of this country.

The benefits which a well organised film industry can do to the regeneration of this country are so great that it would be criminal folly on the part of the government to have taken no advantage of this valuable medium. It is never late to do the right thing and if the Government of India want us to take their professions seriously, they should at once take steps to afford some tangible help to the nasicent Indian film industry.

Talkies in the South Indian Vernaculars.

M. K. S. Rao, B.A., B.L.

FROM the ecstatic rejoicings of the first Tamil and Telugu talkies flashing on the screen we have climbed down to more sober considerations, in an examination of how to better them. The realisation has come that, instead of a progress, these pictures without improvement stand, in the words of an Exhibitor-reviewer, as "a menace" to further Talkie proposals.

The screen is no longer merely the art of dumb show or photography. The art of the language has stepped into and add to its realism and scope. Now the screen, with its wider reach, is another vehicle to express more effectively the culture of the people. If this is to be truly and correctly reproduced the language should form part of the artistic presentation of the picture. Unless this is felt, a picture of an appreciable standard is not possible to be produced.

The scope for realism is greater on the screen than on the stage, with consequent opportunities of presenting the truths of life more convincingly. If dramas are to be transferred to the screen by the mere process of photography and dialogue, they will be but the shadows of the stage. Still we find that this is what is happening in our Talkies.

The technique of production is the medium to attain higher standards of realism in pictures, and what I have stated above is not the work of a screen technician. To miss this objective is to cut at the root of its purpose and helping in retarding its growth. There is no doubt that the technique has dropped after the Talkies came in. In explaining this feature the burden is generally thrown on the inherent difficulties in the production of these. Though this may not be denied *in toto* it is curious to see how these are being successfully overcome in each succeeding production while defects that have been obviated in the days of silent pictures, now are coming to the foreground. These could only be attributed to the want of care and attention of the producers.

The present productions represent a certain type of monopoly in profiteering with hardly an eye to the quality. There are no local producing units. Consequently he who can capture the market with quantity will make his first pile. To this end is adjusted also the methods of production. To trade on the names of well-known artists of the stage irrespective of their appropriateness and to rely on their music for its own sake are the fundamentals of the present productions. As an outstanding example of this we may mention the choice of Dasaratha's sons in the Telugu talkie, Paduka.

In most cases the plot is selected at the instance of this stage-guide and his guidance generally continues right through the picture with the technical portions superimposed by others of the Studio expert staff. It would be, in any case, but normal precaution to associate a person with the knowledge of the languages, the local atmosphere and also production work, in its making. But in no case this seems to have been found necessary, with the result that we are consistently fed with shadows of the stage on the screen.

The rationale for this lies, perhaps in the fact that any runnable picture is supposed to be a money-maker and all that counts is to reel out as fast as possible. The earning capacity of a talkie at present depends on other considerations than its own excellence. If producers forget this and imagine they stand on their own merit, it will be a loosing game when these other considerations get worn out. In the meantime Madras is making preparations for its own productions but one is tempted to say, "the sooner the better," as we see that more and more studios are devoting themselves to share the profits in this area. A healthy competition forced by the early fruition of these local ventures along may lead to the correction of most of these defects tending to better products and entertainment of higher values. We hope that Madras will find it possible to terminate its period of contemplation and preparation soon and enter into the field of action. It is obvious where the difficulty lies. One can see that the difficulty does not arise in a lack of material for running the show but finances and co-operation are two essentials that take a long time to get induced and harnessed for a start. If the work has to be done sooner or later, may one suggest why not sooner rather than later?

Screen Sidelights

Princess Mander, a relative of the Maharanee of Cooch Behar is appearing as an extra in the Gaumont film "Channel Crossing." In the disembarkation for this picture, they wanted a Hindu lady and as none could be found, a production executive invited Princess Mander who agreed, took the customary fees and gave it to charity.

* * *

The Annual gold medal awarded by "Picturegoer" to the actor whose performance is best of the year was voted to Ronald Colman for his work in "Arrowsmith" during 1932.

* * *

Sally Blanc will play in Warner Bros' British Production "Mayfair Girl" with John Stuart at the Teddington Studio.

* * *

As a result of the endeavours of the director of International Film Institute, Dr. Luciano de Feo, plans are on foot for the establishment of an "Encyclopaedia" of medical and surgical films to be made available for schools of medicine and hospitals where medical students are trained.

* * *

Speaking on the value of the film institute to the Public and the Trade at the Glasgow Exhibitors' Conference recently, Sir Charles Cleland said: In the course of the inquiries conducted by the Commission on Education and Cultural Films, the educators had discovered that it is no use dealing with the subject of films on narrow, pedagogic or old fashioned lines. Being primarily a vehicle of entertainment, it cannot be turned by teachers or educators into a medium of instruction without regard to its entertainment character.

It is certain that the film will be used regularly in the classroom but according to Mr. Cleland there is now a vicious circle. Teachers are not prepared to utilise the films on account of inadequate supply of films of the quality requisite while the producers are unwilling to produce such films until they are assured of adequate demand. To break through the circle, the parties must get together and schemes must be slowly worked out for simultaneously developing production and assuring a market for the productions. This is one of the objects of the Film Institute.

The film, however, has an educational significance far wider than the work of direct teaching, in bringing unconsciously new ideas, new standards of value in life and contact with other nations and cultures.

* * *

It is understood that Jews unable to work in Germany are contemplating to have a studio in Switzerland.

* * *

The Welsh Nationalist Party has petitioned cinema proprietors and managers in North Wales to play the Welsh National Anthem at the conclusion as well as the National Anthem.

* * *

Jeanette MacDonald and Herbert Marshall will be starred in the "Queen," a B. and D. Production. The scenarist, director and editor of this film will be Americans and the first and third were Lubitsch's co-workers.

* * *

THE VALUE OF FILMS:

The immediate past has shown us, says Dr. Joseph Goebbels, Minister of Propaganda and Public Entertainment in Herr Hitler's Cabinet, how much enmity and hatred are aroused through lack of knowledge. Nothing would contribute more to establishing peace among the nations, and to giving the world economic cultural stimulus than the earnest desire to know one another. This in the view of the German Government is the greatest task of the films in all countries of the world.

* * *

According to F. Zelnik, famous producer of "Blue Danube" there should be co-operation with the art of theatre and the art of film. His plan is that the theatre curtain should open on a stage with dimmed lights,

on which a ballet troupe, musicians and players should appear and build up an atmosphere of sensuous beauty not as a mere presentation but as an artistic thing in itself and melt into the film which would form the latter half of the entertainment.

* * *

United Artists are expanding their studios by the construction of a building to provide offices and quarters for 16 directors and writers. The Twentieth Century will start productions in July.

* * *

Perfection in a motion picture depends on a great deal more than the work done in the cutting room. There should be good foundation for the product. In my estimation the quality of the original story is the most important factor. The company which makes pictures based on fundamentally sound stories is bound to succeed. After the purchase of story, perfection must continue through adaptation, casting, construction of scenes, photography and acting.

* * *

An innovation at the Radio City Roxy will be seat phones for those who are hard of hearing. They will be furnished gratis by ushers.

* * *

Electrical Research Products are contemplating forming a company in association with certain other interests for the production of educational and scientific pictures. The pictures will be released through some major company.

* * *

FORMULA FOR MOVIE CRITICISM :—

" A picture should be criticised for what it is meant to be.

Actual or probable audience reaction shoud be stated, with emphasis upon the class of persons who will experience such reaction.

Certainly the critic should voice his own views, but with an explanation.

Each point should be made so clearly that the reader can tell at once whether it is the kind of picture he wishes to see."

* * *

MOVIES & CHILDREN :—

We cannot hope to solve the problem of the child and the motion picture until we solve the problem of the child and the society; until there are fundamental changes in society in relation to the child, and of course, the major change we have to make is to break down the wall of ambiguity and hypocrisy that exists between the society and the child. We do not want children to see certain things in the movies but what are we doing about those things in society. The movie is nothing but a reflection of society.

* * *

BIG CHICAGO DEPARTMENT STORE USES MOVIES TO TEACH GOLF

The use of motion pictures for teaching golf has been officially adopted by the golf department of the big Carson, Pirie, Scott & Co. department store in Chicago. Walter Keller, well-known Golf Pro, in charge of the store's golf section, is using a Bell & Howell personal movie camera to take slow motion shots of his golf pupils' strokes to diagnose just what is wrong with their play ; and then having located the weak points, he proceeds to apply the proper corrective instruction.

The fact that they are able to see in the earlier pictures just where their strokes are at fault enables the players to get down to cases at once and alter their style.

* * *

FREE MONOGRAPH ON MEDICAL MOTION PICTURES

Physicians and surgeons who are interested in making medical, surgical or other scientific films will welcome a monograph entitled "The Motion Picture as a Professional Instrument," prepared by W. F. Kruse, of Bell & Howell Company. Some of the topics discussed are : The doctor his own cameraman ; Developing the scenario ; Sixteen mm. films vs. thirtyfive : Why is interest in medical and surgical motion pictures increasing? What lenses ? Lights or lenses ? Focusing ; Filters ; Color pictures ; Micro-motion study; Time-lapse films ; Cinemicroscopy ; Animation : "Talkies": Uses of motion pictures in medical schools and hospitals ; Films in lay health education and professional societies : The individual practitioner. It consists of 28 pages and is both comprehensive and concise, and concludes with an extensive and valuable bibliography.

It will be sent free of charge to doctors or hospital executives on application to the Educational Division, Bell & Howell Company, 1801 Larchmont Avenue, Chicago.

Arranging Incidental Music for Films.

By " A Musical Director."

Incidental music is not merely the "background in sound," that it is supposed to be by the uninitiated. It is the factor that help the audience to perceive the psychology of characterisation on the screen. To achieve this end it must have above all a unity synchronising with the unity of the plot.

Arranging incidental music for the films involves attention to three important technical points: (1) Balance of Tone (2) Contrast, and, lastly, (3) Tone Colour. All three are equally important and need careful consideration at the hands of the musical director.

First, *Balance of Tone.* This is the most difficult to attain on the film. It is not enough that the different musical parts sound balanced in actual performance, as on the stage. The problem is that each part should be of a quality and intensity of tone that would be in correct audible perspective when electro-mechanically reproduced in a theatre, after being similarly recorded on the sound-track of the film. Clearly this is a different problem altogether to that of obtaining a clear and crisp rendition on the stage. It required constant experiment to find out the correct balance in each individual case. Success or failure depends entirely on extraneous circumstances over which no direct control could be exercised. The accoustics of the studio, the quality of each musical instrument used, apart from its *timbre* (as the difference between a clarionet made of wood by an ordinary manufacturer, where the harmonics are not correct, and one made of ebonite by a maker like Boosey, dead in tune) are important considerations. Equally important is the musical sensibility of the sound recordist, the strength and quality of the voice to which incidental music is being added, and last, though by no means the least, the "true-tone" sensitiveness of the recording apparatus and the microphone. These are considerations on the recording side. On the reproduction side the accoustics of the theatre, the musical sense of the man regulating the sound and the quality of the reproducing equipment are important factors. It would at once be seen that the problems facing the musical director performing before the microphone are not *actual*, in the sense that he has not to attempt balance of the *actual* rendition. On the contrary, bearing in mind all that has been said, he may have actually to *distort* the balance of tone so as to achieve it in the reproduction in the theatre. In this, the personal sensibility and the power of "listening in imagination" are factors of inestimable value to the musical director. He should not only be able to judge a musical piece in actual performance but be able to listen in imagination to its effect when reproduced by light waves acting on the celluloid film in a theatre.

Contrast in incidental music is an off-shoot of the problem of balance and has a specific purpose to serve. Contrast does not necessarily imply change in tone colour. The *same* instrument may be able to supply contrast in a given situation better than any other. Denoting *silence* in sound may be cited as an example. This might look absurd on the face of it, nevertheless it is possible and very effective if properly done. Suppose a character in the film has passed through emotional storm and stress and has to take a momentous decision. Before he actually expresses his decision he is silent for a moment. The silence is full of poignancy. It is foreboding. To accompany this by a sinister burst from the orchestra would not be correct. It would be equally incorrect to accompany this by a smooth-flowing melody, however pathetic. The actual silence of the character can be very well expressed by the orchestra, by inserting a few characteristic *staccato* notes with regular rests in between. If this passage which, of course has to be rendered *pianissimo*, very softly, is preceeded and succeeded by characteristic bursts from the orchestra the situation will have been admirably served. If properly done and synchronised with the actual silence of the character on the screen, this would put life and vigour into characterisation that nothing else can. In the days of the silents, this effect was suggested by abrupt cutting. In sound films incidental music enhances the effect thousandfold. Another example of contrast

is to insert very short and abrupt characteristic musical phrases at the *punctuation marks* in the spoken dialogue. Yet another example is to let the orchestra denote the psychological mood of a visibly unmoving character on the screen. The whole gamut of characteristics—from sainthood to devilry—could be brought out clearly, without the actor moving a muscle. *Contrast* is the energising factor in incidental music.

Tone Colour concerns the *timbre* or the quality of tone of each musical instrument. Just as there are warm tints, cold tints and neutral tints in colour, so there are in sounds of the different kinds of musical instruments. What is more, often it happens that the *same* instrument has a different tone quality in different parts of its register. Thus the lowest notes of the clarionet have nothing in common with the shreiky uppermost register, and the middle register has characteristics of its own. Each string of a violin also has a characteristic tone quality. To use each tone colour in correct context is the art of the musical director. In fact the palette of the artist in sound is so vast that his real problem is what to use and what to leave out. Just as no two artists in colours would use the same tints to paint the same landscape, similarly no two musical directors would use the same tone colours for the same situation. Here again the personal susceptibility and artistic memory of "the man with the brush" plays an important part. It is futile to expect a masterpiece from a mere copyist.

So far we have considered incidental music from the point of view of the musical director. It has been taken for granted that the composer has already done his work and has handed over a well written and appropriate score to the musical director. To look at the problem from the composer's point of view altogether a different set of factors will have to be taken into consideration. The composer's chief problem is how to attain and to *maintain* unity in the composition as a whole. Often he has to balance such apparently antagonistic situations as a comic scene following a tragic scene. His chief technical weapon is the *leit motif.* He gives a characteristic phrase to each character. This phrase recurrs continuously in different garbs whenver that particular character has to be emphasised on the screen. Suppose a mythological story is being handled in which a demon appears. The musical phrase depicting the *psychology* of this demon would not only be given out by the orchestra while the character is actually on the screen, but also when his presence is to be *suggested,* without actual appearance.

To the trained Indian musical director, utilising Indian melodies, the *leit motif* actually simplifies matters. There are so many different types of melodies in India. Each is a *raga* or a *ragini* with a characteristic phrase (*pakad*) of its own. If incidental music were arranged *systematically* by Indian musical directors, each *pakad* of a *raga* could be made into a *leit motif* and the composition of incidental music developed systematically out of the interplay of these different *pakads.* Thus the characteristics of Indian music would not be lost and at the same time a new departure in form would be possible. This obviously is not the place to go into further technical details of this very interesting subject. Suffice it to say that Indian music could be effectively orchestrated without being *harmonised* out of recognition. Experiments have been made in different parts of India to achieve this. Some of these experiments made by thoroughly trained men having a sound knowledge of the practice *and theory* of both the Indian and the Western system of music, have been successful. It remains to be seen how far the producers are interested to add to the worth of Indian productions by incorporating the results of the labour of these experts in their productions.

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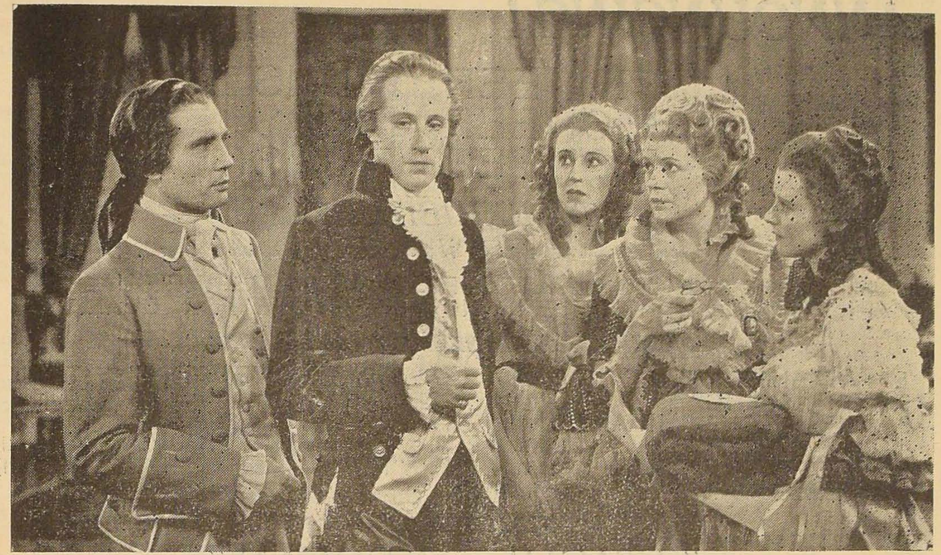

Leslie Howard in "Berkley Square"- a Fox production.

Talkie Portraits

LESLIE HOWARD.

HE may not be the best-looking lover on the screen, this Leslie Howard......nor the most intense......but there is about him a very definite force......a vitalized spark which burns hotly for a moment......and dies into a laugh......a laugh neither sardonic nor humorous......but a cynical mixing of both...... with delicate phrasings and deftness which the ladies can't quite understand...... and hence like very much.

He is no Don Juan......for Don Juan was a bold pirate in the realms of love......with jokes too rough for delicate ears......whereas this Howard person is a developement of suavity to its highest which is a good advantage for he's not handsome......with his parson's face......which is twice as long as it is broad......with an April-like innocence masking nascent devilry......an unvoiced haughtiness expressed by eyes that wink discreetly... ...at indiscreet things.

On stage and screen he has specialized in casual amours......chuckling at the seriousness of women......who take him seriously for he'd rather be cynical in this business of love ......experimenting with it in the laboratory of his mind......hoping for the best......and fearing the worst.

He was born in London where love is what one thinks it is......a shy bud that blossoms with respect, a sentiment an untravelled Leslie Howard believed in until he worked in a bank, as clerk, and saw many people and sights which led him to believe......as so many others do, that the heart is only the cardiac organ and not what the Elizabethan poets had written it was.

The war...discordant and hateful, ghastly days and nights on battlefields, and when it was all over he went back to London......not to the bank, but to the stage which was like a tonic, a rich, old wine that goes to the head with a hot surge that only time can cool...... and seldom then.

London liked this Leslie Howard, the women thought he looked like an alert bird because he peered at them quizzically, a little aloof, ready to fly......and the men liked the swift wit of his tongue and so he was a success...... in "Berkeley Square", which he is now making for Fox Films, and many other plays, all

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of which proved that an actor can hold himself aloof from women, and hold them best that way.

He has the wit of a precocious youngster whose precocity leaves you without an answer......and then, too, there is music in his voice warmer than the ponderosity of a symphony, a voice that is a mellow ballad coming from behind the grilled windows of a merry tavern at night, soft, cadenced and friendly and full of laughs with twinkling phrases up and down the scale.

He'll be seen next in "Berkeley Square"... ...a man playing himself......a little dreamy and mysterious and charming......who would live in the fourth dimension......and in the past, present and future......all at once...and does!

JOHN BARRYMORE.

(See Art Plate.)

John Barrymore dosen't know whether he'd rather be a clown or a character!

The dynamic film star, who is always adventuring, whether it be in the wilds of the tropics, or the Arctic, or the equally unexplored fields of the drama, is so at home in either comedy or the uncanny depictions with which he varies it that he's actually puzzled as to which particular medium intrigues the most.

For instance, in "Reunion in Vienna" he toys with the lightest type of whimsical joyousness—with Robert E. Sherwood's lines of rapier like wit, and audacious situations that only the Barrymore sangfroid could successfully carry off.

And, behind the frothiness of it all, one still gets the impression of a man of power—an impression that, possibly, is heightened by remembrance of "The Mad Genius" or "A Bill of Divorcement".

"I started as a comedian", confessed Barrymore, between shots of "Reunion in Vienna". He said his appearance in "Dr. Jekyll and Mr. Hyde" which started the sequence of strange characters he later played, was the result of a prank.

"I made face to get the director's goat—and somebody got the idea of Jekyll and Hyde from it", he naively related. Then came others of the kind. Finally when I came to Metro-Goldwyn-Mayer they told me to get my dress suit pressed and that the Svengalis and such characters were "out", as far as I was concerned. I guess it was all for the best. Perhaps I'd have outlived my usefulness in that sort of thing. There is interest to them, however, John believes.

A role like "The Mad Genius", he remarked, "is interesting to the actor as a pathological study. But of course one can't be sure that it will be interesting or entertaining to an audience as such. So one approached it with doubt. But then one approaches comedy with doubt too for one of the hardest things in the world to guess is what people will laugh at."

Comedy, be believes, is as interesting as the other type of characterization, and he extracts great fun, personally, out of it. For instance on the "Reunion in Vienna" set he made a speech, realized he'd forgotten a word, and went blankly on, in the same intonation, reproaching himself for the terrible thing he'd done, until Sidney Franklin, the director, recovered his presence of mind sufficiently to stop the camera!

As the wild Hapsburg archduke, returned to the scenes of past glories, wearing colorful uniforms, voicing the trenchant Sherwood dialogue, Barrymore was at his very zenith. Opposite him was the stately Diana Wynyard, who had played opposite him in "Rasputin and the Empress" and whose subsequent hit in "Cavalcade" is screen history.

Adventure dogs Barrymore—just as he dogs adventure. No sooner had he finished the effervescent Viennese drama than he plunged into his role in "Night Flight", thundering drama of the air mails over the Andes, vivid adventure, and drama in the raw. And, after that, he plans a hunting trip to the aileutian Islands and the Arctic. He is so much in demand that we might add...... perhaps!

DIANA WYNYARD.

(See Art Plate.)

New York called her the "Alabaster Lady" when she dawned there on the stage, fresh from her triumphs in London. And, before New York really had time to take her into its heart, she was whirled away, out West, under contract to M-G-M,

She arrived at the studio—an executive took one look at her. "You're the heroine of "Rasputin and the Empress", he announced, and two days later she was working with John, Lionel, and Ethel Barrymore in the huge Russian drama.

On another lot "Cavalcade" was being started. Miss Wynyard was borrowed, and without a day off was hurried from "Rasputin" into the other picture.

There is something behind that. A girl must have something to be hurried, a new comer to pictures, into the two biggest leads of the season in succession.

And Diana Wynyard has that something. Tall, with regal dignity combined with a lissom grace that makes her every movement a poem, with a low softly modulated voice, and an aura of charm that cannot be described as mere beauty for it is something else, the heroine of "Reunion in Vienna", her latest appearance for M-G-M, is at once a charmer and an enigma. "Reunion" marks her second appearance as sweetheart of the debonair John Barrymore.

She has a soft English accent. Her eyes, with an amazing depth, are remarkably expressive. An audience can look into them and see her thoughts. She has a keen sense of humor, and a whimsical way of expressing it. She likes dogs, automobiles, golf, and mountain cabins. She reads mystery stories avidly, she is also a talented pianist.

And she started out to be a teacher of domestic science in a London school!

She completely put George Bernard Shaw in the background when she arrived at Southampton recently for a holiday visit with her family. Clippings from London newspapers give Miss Wynyard all the breaks over the famous Irish playwright who completed around the world tour aboard the S. S. Empress of Britain, which the actress took from New York on her journey home.

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FROM OUR OWN CORRESPONDENT

NEWS FROM BRITISH FILM FIELD.

The British film field still continues to expand. From month to month new companies spring into being and there is scarcely a week goes by without rumours of more and more extensions. The most important announcement at the moment is that Sound City, Shepperton is to enlarge activities. This concern under the directorship of Norman Loudon has turned out many first-class films during the last few years. and with so much good work to his credit Mr. Loudon has not found it difficult to increase his capital to the tune of £175,000. With this backing a branch company has been formed under the title of Sound City Films, Ltd., the new board including H. Garland Wells of the Greyhound Race Tracks Committee and managing director of Clapton Stadium, Mr. J. W. England, Mr. Frank Alder, Mr. J. P. Hart and Mr. F. R. Walker, a director of Compur Aircraft.

Quite recently two magnificent sound stages were laid down at the Shepperton studios. Under the new arrangements a third will be erected to meet the demands of the larger production schedule projected by Mr. Loudon and also to cope with the increasing requests by other companies for letting space.

* * * *

Hammersmith is to be the next film centre, if there is any foundation to West End gossip. According to the prophets one of the major renting companies is to buy a site on the river for the erection of a studio where they intend to launch out on the production of feature films on an ambitious scale.

* * * *

Then Monty Banks the brilliant director, whose two last films "Heads We Go" with Constance Cummings, and "You Made Me Love You" with Thelma Todd have been such signal successes, is likely to form a new company, partly financed by himself. His new enterprise may be in conjunction with an Italian firm, and if all goes well over the week-end he will begin his first picture under the new arrangement in September, the intervening period being given over to writing the story, on which Monty will collaborate with Fred Thompson, who was responsible for the script of "Heads We Go." Further information about this versatile actor-director is that he is likely to return to the screen himself before Christmas.

* * * *

REVIEWS OF LATEST BRITISH PICTURES.

"*Orders is Orders*" with James Gleason, Charlotte Greenwood, Cyril Maude, Donald Calthrop, Cedric Hardwicke. Producers Gaumont British. Director: Walter Forde

When a film company invades a British military barracks just to purloin a few soldiers for cinematic purposes there is sure to be trouble if not comedy. In "Orders is Orders" we are given plenty of both. James Gleason and Charlotte Greenwood see to that. Greenwood, an American over here on a working holiday, besides being the gifted possessor of a sense of humour owns the longest legs in the world, that is, where women are concerned. There have been no rumours yet that she has insured them, but if she has overlooked such an investment she is unwise for they are the most valuable item in her repertoire. I have seen her remove a cup from the top shelf of a kitchen drawer with one of them. When they come suddenly into play to perform such a feat in the middle of say a heated argument with a dignified colonel, nobody can resist the ridiculous antic.

As a matter of fact, she and Gleason are the whole picture. Plot, locale, dialogue do not matter a straw so long as this pair of crazy clowns are getting themselves into impossible situations and deftly removing themselves therefrom only to plunge into, worse. In this particular photoplay Gleason

has become a film director who depends on flashes of inspiration for the theme of his film. Every time he gets a curious constriction at the back of his brainpan, the doughty Charlotte, as his henchman, turns on the gramaphone, providing a musical interlude in harmony with his thoughts. During the course of the film all of his wild day-dreams take place in a barracks and the disgusted soldiers are rushed through a series of sartorial changes ranging from boy scouts to sheiks of Araby in accordance with the various flashes of his genius.

But all good things come to an end and just before a large section of the British army revolts, a certain Brigadier gets to hear of things and informs a certain subordinate officer that a written order he had dispatched authorising him to proceed as he thought fit, referred to a rat which was eating into military provisions and not to a mad film director's request to shoot a "movie" in collaboration with Tommy Atkins.

JESSIE MATTHEWS MOBBED AT CHELTANHAM.

On Thursday Jessie Matthews went to Cheltenham to judge a Beauty Competition at the Cheltenham Floral Fete. Of the twenty finalists who paraded she had to pick out seven and the correctness of her choice was proved by the universal acclamation on her decision. From the Floral Fete she went to the Gaumont Palace where she made a speech from the stage and afterwards was given such a rousing reception by the enormous crowds outside the theatre that it took her twenty minutes to get to car and the crowd were not satisfied until she had scattered her bouquet among them.

From the Gaumont Palace she went on to make two other personal appearances at Gloucester where she was met with an equally rapturous welcome.

RAMON NOVARRO AT SHEPHERD'S BUSH.

Ramon Navarro who is appearing at the Palladium this week, paid a visit to the Shepherd's Bush Studios on Thursday and was photographed on the set of "Cuckoo in the Nest" with Evelyn Laye, (the Gaumont British star who is at present in "Give me a Ring" at the Hippodrome) and Tom Walls in the character of Mr. Bone" and who is directing "Cuckoo in the Nest".

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News and Views of Latest Films.

(Sound and Shadow's Guide to Films)

BEST OF THE MONTH

THE REBEL (*Universal Release*). Dir: K. Bernhard and L. Trenker. Cast: Luis Trenker, Vilma Banky Victor Varconi.

A young medical student, captured after a vain gesture of rebellion against conscription for the Napoleonic army and the severity of the French domination in the Tyrol, faces a firing squad, leaving a deathless inspiration for the cause of freedom. Developed with a natural background of stupendous grandeur, this stirring tale is told directly and convincingly, with notably beautiful photography and satisfying musical accompaniment.

THUNDER OVER MEXICO (*Principal Pictures, Inc.*) Dir: Sergei Eisenstein. Presented by Sol Lesser.

Beginning with the ruins of Aztec grandeur, and the interesting structures of the Mayans, we have here an historical drama, based on the brutal social injustice meted out to the peons of Mexico during the reign of Diaz. Breath-taking in its magnitude, grandeur, historical interest and beautifully flowing photography, this work of Sergei Eisenstein is that of a master craftsman and will provide exceptional entertainment.

VOLTAIRE (*Warner Bros*) Dir: John Adolfi. Cast: George Arliss, Doris Kenyon, Reginald Owen, Alan Mowbray, Gordon Westcott, Margaret Lindsey.

An historical drama of episodes in the life of the genius Voltaire showing his fight for tolerance and justice for the masses, his efforts to warn the king against continued persecution and his influence with Louis' amour, Mme. de Pompadour. A vivid, finely shaded characterization by George Arliss recreates Voltaire. Although the adaptation takes liberties with true historical facts, the picture is nonetheless dignified, stirring and stimulating.

WHEN LADIES MEET (*M-G-M*). Dir: Harry Beaumont. Cast: Ann Harding, Robert Montgomery, Alice Brady, Myrna Loy.

A young authoress, not satisfied with the love of an attractive and persistent suitor, attempts to prove the realism of the happenings in her latest novel by putting them to the test. Gay, sophisticated amusing comedy drama, cleverly written and well adapted. Directed with a light touch, fast tempo, with an excellent cast.

SOCIAL DRAMA

ANN CRAVER'S PROFESSION (*Columbia*) Dir: Eddie Buzzell. Cast: Gene Raymond, Fay Wray, Jessie Ralph.

The marital happiness of an ex-football star and his clever young wife is threatened when the latter's success as a lawyer far exceeds that of her husband as an architect. Although the theme is not new the story has enough emotional appeal and a sufficient number of dramatic somer-saults to ensure good entertainment. Satisfactory direction, good cast, quick tempo.

BEST OF ENEMIES (*Fox*) Dir: Rain James. Cast: Buddy Rogers, Marian Nixon, Frank Morgan, Joseph Cawthorne.

A simple little comedy done in an understanding sort of way, about two families, one German with the traditional attitude toward beer, and the other American. The fathers disagree and the children draw them together to be "the best of enemies." Excellent characterizations by Cawthorne and Morgan as the two fathers, clever, amusing dialogue and something of the flavor of "Abie's Irish Rose."

COCKTAIL HOUR (*Columbia*) Dir: Victor Schertzinger. Cast: Bebe Daniels, Randolph Scott, Muriel Kirkland.

A girl wavers between career and marriage. Attractive settings, good acting, and clever dialogue in a sophisticated and risque film which unduly features drinking.

HEROES FOR SALE (*First National*) Dir: Wm. Wellman Cast: Richard Barthelmess, Loretta Young, Aline MacMahon.

A drab problem drama telling the story of the unrewarded heroes of the World War who are forced to fall into the great army of the unemployed tramping across our continent. A realistically directed and acted film.

HOLD ME TIGHT (*Fox*) Dir: David Butler. Cast: James Dunn, Sally Eilers, Frank McHugh, June Clyde.

In this human interest story, we witness the happy solution of the problems of two young couples, wherein the husbands are dependent upon their wives for support. Amusing situations, clever dialogue, capable direction and a good cast with Jimmy Dunn outstanding, provide refreshing entertainment.

I LOVED YOU WEDNESDAY (*Fox*) Dir: Henry King and Wm. Cameron Menzies. Cast: Warner Baxter, Elissa Landi, Victor Jory, Miriam Jordan, Laura Hope Crews.

In an effort to forget a former illicit love affair in Paris, a charming girl, disillusioned and unhappy, achieves success as a dancer and a satisfactory solution of her love problems. Beautiful photography, particularly interesting in scenes of Boulder Dam under construction, and an excellent cast. An unconvincing story of unethical social relationships, with excessive drinking, which will not appeal to discriminating audiences.

NO MARRIAGE TIES (*RKO-Radio*) Dir: J. Walter Ruben. Cast: Richard Dix, Elizabeth Allan, Doris Kenyon, Alan Dinehart, David Landau.

Based on the play, "The Ad Man," this rather inconsistent story of an irresponsible reporter who becomes a ruthless advertising man, shows the ultimate outcome of a life and business built on false standards. A good cast in a well acted picture which Richard Dix's personality makes interesting.

JENNIE GERHARDT (*Paramount*) Dir: Marion Gering. Cast: Sylvia Sidney, Donald Cook, Mary Astor, Edward Arnold.

Similar in theme to "Back Street"—the sordid story of an unmarried woman's love, life and sacrifice. Delicately handled, beautifully and sympathetically acted.

WHAT PRICE INNOCENCE? (*Columbia*) Dir: Willard Mack. Cast: Jean Parker, Minna Gombell, Willard Mack, Betty Grable.

A clumsy title for the age old tragedy of youth and sex. Attractive settings, excellent acting and sympathetic treatment of a delicate subject in a film which may be helpful to many young people as well as to their elders.

TRAVELOGUE

INDIA SPEAKS (*Walter Futter Production. RKO-Radio Release*).

Native cast.

A travelogue of India based upon the book by Richard Haliburton, intended to show the customs and religious rites of various sections and castes. Mixture of fact and fiction makes one question its authenticity. Interestingly photographed with occasionally gruesome details.

MURDER MYSTERY AND MELODRAMA.

THE BIG BRAIN (*RKO-Radio*) Dir: George Archainbaud. Cast: George Stone, Phillips Holmes, Fay Wray, Minna Gombell, Reginald Owen.

A bootblack, small in stature but great in brain power, rises by trickery and scheming to international fame, only to fall through the cleverness of a girl. This sordid social drama is well cast and directed with George Stone giving an unusually fine characterization.

LAUGHING AT LIFE (*Mascot*) Dir: Ford Beebe Cast: Victor McLaglen, Regis Toomey, Conchita Montenegro, Lois Wilson.

A construction engineer by profession, but thrill-seeker by choice, this adventure loving Irishman fights his way around the world, always in search of new worlds to conquer. The picture is well cast, acted and directed, and the general public will enjoy the swashbuckling Captain and his many adventures.

TO-MORROW AT SEVEN (*RKO-Radio*). Dir: Ray Enright. Cast: Chester Morris, Vivienne Osborne, Henry Stephenson, Frank McHugh.

A mystery story wherein a novelist discovers the identity of "The Black Ace," who has committed a series of murders. The inconsistent and melodramatic treatment of this story limits its entertainment value.

FARCE.

COLLEGE HUMOR (*Paramount*). Dir: Wesley Ruggles. Cast: Bing Crosby, Jack Oakie, Richard Arlen, Mary Carlisle, Mary Kornman.

College days on a campus with crooning professors, kissable co-eds and football heroes who save the Game for dear old Alma Mater. Light, breezy, musical comedy featuring radio celebrities. Excellent direction, good cast, pleasing music.

PROFESSIONAL SWEETHEART (*RKO-Radio*) Dir: Wm. Seiter. Cast: Ginger Rogers, Norman Foster, Zasu Pitts, Gregory Ratoff.

An amusing story of the life led by a radio star as played up by her press agent for "The Ippsie Wippsie Wash Cloth Company." A good cast, well directed, provides an hour's entertainment of light variety.

MUSICAL

GOLD DIGGERS OF 1933 (*Warner Bros.*) Dir: Mervyn Le Roy. Cast. Ruby Keeler, Dick Powell and an all-star cast.

A colorful musical comedy with pleasing songs and some unusually elaborate dance ensembles. Its story tells of two men who come to New York to rescue a younger brother and client from the clutches of a chorus girl only to be caught by two of her associates.

MELODY CRUISE (*RKO Raido.*) Dir: Mark Sandrich. Cast: Charlie Ruggles. Phil Harris, Greta Nissen, Helen Mack.

Frothy foolishness showing the dilema of a philandering husband and the romantic adventures of an eligible bachelor on a pleasure cruise. Light inconsequential musical comedy, slightly risque.

WESTERNS

RUSTY RIDES ALONE (*Columbia.*) Dir: D Ross Lederman. Cast: Tim McCoy, Silver King, the dog.

A western picture purely adventurous in style in which a cowboy and his heroic dog save a peaceful canyon for its rightful owners,

THRILL HUNTER (*Columbia*). Dir: George Seitz. Cast: Buck Jones, Dorothy Revier, Edward Le Saint, Eddie Kane.

The story of a roving cowboy who falls in love with a motion picture star. He goes to Hollywood, where he lies, rides and flies his way to success.

NOT RECOMMENDED.

GAMBLING SHIP (*Paramount*). Dir: Louis Gasnier and Max Marcin. Cast: Cary Grant, Benita Hume, Roscoe Karns, Glenda Farrell, Jack La Rue.

Another gangster picture in which the gangster is made more of a hero than ever.

HOLD YOUR MAN (*M-G-M*). Dir: Sam Wood. Jean Harlow, Clark Gable, Stuart Erwin, Dorothy Burgess.

Cheap and low in tone—vulgar sex relationship and objectionable situations, although the redemptive force of love and devotion is shown.

I LOVE THAT MAN (*Paramount*). Dir: Harry Joe Brown. Cast: Edmund Lowe, Nancy Carrol, Lew Cody, Robert Armstrong.

An underworld romance between a cheap confidence man and a young social worker. A mediocre, unconvincing and unpleasant film.

LILY TURNER (*First National.*) Dir: Wm. Wellman. Cast: Ruth Chatterton, Frank McHugh, George Brent.

The tragic, sordid story of a disillusioned country girl who is deserted on her honeymoon and joins a carnival group.

WHISPERING PHANTOM (*Mascot.*) A serial.

Saturated with crime and frightening mystery which would not be tolerated in a feature length picture.

THE SPHINX (*Monogram*). In Cast: Lionel Atwill, Sheila Terry, Theodore Newton,

A series of baffling crimes are finally solved through the persistence of a newspaper reporter working in cooperation with the police. An original and well built mystery plot is given a very satisfactory interpretation.

THE NARROW CORNER (*Warner Bros.*) In Cast: Douglas Fairbanks, Jr., Patricia Ellis, Ralph Bellamy, Dudley Digges.

A screen version of Somerset Maugham's latest novel. The story is one of adventure and the seting is the South Seas. A well chosen cast gives a thoughtful interpretation of the melodrama built around the friendship of two men and their love for the daughter of a South Sea planter.

SAMARANG (*United Artists*).

A thread of romance runs through this picturization of life among the people native to the Malay Straits. It is photographically fine, the native types are attractive and their life and habits interesting. The pearl diving scenes are particularly effective. There are artificial touches introduced to build up a story continuity that add nothing to the value of the production.

STRANGE PEOPLE (*Chesterfield*). In Cast: John Darrow, Gloria Shea, Hamilton Wilfred Lucas.

A mystery plot with a good idea that unfortunately is hastily and illogically developed. The members of a jury which has convicted a man on circumstantial evidence are brought together by a trick in the mansion of the murder victim in an evident attempt to prove the miscarriage of justice. This interesting situation is clouded by irrelevancies, and result in only fair entertainment value.

TAMING THE JUNGLE (*Monogram*) In Cast: Melvin Koontze, Olga Celeste. Chubby Guilfoyle, Lean Foix.

An entertaining and at times highly exciting presentation of the varied methods used in capturing and training wild animals for the zoo and the circus. Although most of the subject material is of the familiar type frequently seen in jungle pictures, it is excellently photographed, and the work of the four trainers shown is fascinating to watch.

VICTIMS OF PERSECUTION (*Wm. Goldberg Productions*)

A melodramatic treatment of the theme of racial injustice. It is timely and courageous in its argument against religious intolerance and racial discrimination but the over obvious development of the idea weakens it. The sincere and earnest work of the cast is unfortunately offset by the technical short comings of the picture as well as the ineffective story structure. This is the first of a series of Jewish dramas done entirely in English, dealing with the life and problems of the Jews in America.

SHORT SUBJECTS

FATHER NOAH'S ARK (*Walt Disney for United Artists.*) A Silly Symphony.

The animals help Father Noah and his family build the Ark which houses them during the Flood and from which they emerge ready to repopulate the world. Gorgeous coloring, perfect synchronization, and priceless burlesque enhance this perfect cartoon.

MECHANICAL MAN (*Walt Disney for United Artists*). A Mickey Mouse Cartoon.

Mickey uses a mechnical prize-fighter in a contest with a huge gorilla. Clever and amusing.

THREE LITTLE PIGS (*Walt Disney for United Artists*). A Silly Symphony.

The classic of the three little pigs who defied the hungry wolf, made in colour with lilting rhymes and tunes and infectious gayety. A certified gloom-chaser.

SIX SHORT SUBJECTS (*Released by Principal Pictures, Inc.*)

Produced and directed by Mrs. Emma-Lindsay Squier. Photographed and edited by Mr. John Bransby.

The following shorts form a most interesting and educational group of films, wherein oddity of human life intrigues and fascinates, and are worthy of the highest commendation.

AMONG THE MAORI. Depicts the fortified village, weaving, carving and other customs of the natives of this New Zealand island.

LAND OF CHEWING GUM. Tells of chewing gum from the time the sap is tapped from the trees until it reaches the slot machine.

LAND OF THE FEATHERED SERPENT. In this film we travel through the ruins of the ancient city of Giarrajuato which hundreds of years ago was one of the most prosperous cities of the American continent, Chicheutzas the sacred city of the Mayans and Merida the capital of Yucatan.

MEXICO TODAY. This film shows the life and customs of modern and progressive Mexico with the modern structures and broad streets of Mexico City and its interesting river life.

TAPA AND TAPU. The native of one Samoan island play host to visitors from another, preparing for them a grand feast which pictures for us quaint customs and the building of native reed boats.

UP BELOW THE EQUATOR. Life in the high Andes of Peru, llamas which serve many purposes to their owners, glorious scenery and beautiful Lake Puma are portrayed in this interesting film of South America.

ALL'S WET THAT ENDS WET (*Columbia*)
A variety of water sports from the Gondola Carnival in Venice to the race between Gar Wood and Kaye Don for the speed boat record.

CHAMPIONS (*Columbia*)

One of the World of Sport Series which offers the public an opportunity to see some of the sport champions of the world in action in the field in which each one excels.

COSTUMES OF THE WORLD (*Vitaphone*)

A study of the various types of costumes used in the different countries of the world, each distinctively attractive and interesting.

CRASHING THE GATE (*Vitaphone*)

Well produced story of Miss Ruth Etting as a foreign artist at Ellis Island attempting to enter the United States. Her effective exhibition of talent finally opens the gate to her. The inclusion of a

Tony Sarg Marionette performance will be enjoyed by children.

FRESH HAM (*RKO-Radio*) An Aesop's Fable featuring Cubby Bear.

Cubby Bear sifts out applicants for a vaudeville performance,

MICKEY STEPS OUT (*United Artists*) Listening to Minnie's music gets Mickey into all kinds of trouble.

MOTHER GOOSE LAND (*Paramount*) Introducing many of the favorites of our childhood as Betty Boop flies with Mother Goose on her broom. Delight ful comedy and lively music.

PARAMOUNT PICTORIAL NO. 12 (*Paramount*) Treasure hunt ; different ways of obtaining gold from Mother Earth ; Lillian Roth, assisted by Johnny Green, shows how she " puts over a song."

TROPICAL FISH (*Educational*) The entertaining antics of a fish when he sees the hook under the water, and of the man and the dog who fondly believe they will catch something.

THE WORLD BENEATH (*Educational*) One of the Battle of Life Series.

Microscopic views of the struggle for life among the insects whose homes are in the jungle grasses beneath our feet. Vivid impressions of the fact that life holds on security and that existence is maintained only through constant warfare. Excellent instructive comments.

ANTIQUE ANTICS (*Columbia*). A Krazy Kat Kartoon.

The articles in Krazy's Antique Shop come to life at night and stage a party in which their owner joins. An excellent accompaniment of classical music adds to the enjoyment of the subject.

A CELESTIAL VENICE (*Imperial*). Port O'Call Series. Narrator is William Pizor.

A cross-sectiou of life in Bangkok, capital of Siam —one of the world's most colorful and interesting cites. Excellent explanatory comments by ihe narrator.

THE GOOD OLD WINTER TIME (*Columbia*). World Sports Series.

All kinds of sports make the winter time enjoyable Some of them are shown in a series of unusual pictures.

HOUSE CLEANING (*Colnmbia*). A Krazy Kat Kartoon.

Krazy and his small dog help a friend clean house. The puppy's curiousity brings him into trouble. Amusing.

IN THE LAND OF THE NILE (*Fox*). Magic Carpet Series.

An interesting picture of life along the course of the "Mother of Waters," as it flows for nearly 4,000 miles, from its source in Northern Africa, through Egypt, and on its way to its home in the blue Mediterranean.

THE IRISH FAMILY (*Powers*). Secrets of Nature Series.

Miscroscopic views of the growth of plants of the Iris family. The photographic effect produced by speeding up the action of growth is fascinating. An excellent descripaive talk adds to the educational value of the picture.

MELODIES ON PARADE (*Master Art*).

Parades of soldiers and the faces of some of our Presidents pass in review to the accompanying background of organ music. An interesting subject with an educaiional value.

MEN O'SAIL (*Sherwood and Smith*).

The experiences of a sailing vessel and the men who man it on a trip around the world are presented in a series of rarely beautiful photographs.

PARAMOUNT PICTORIAL NO. 13 (*Paramount*).

The subject material includes the following: Tableaux in Wax, Bird Sanctuary and Song Makers of America.

SCREEN SNAPSHOTS NO 4 (*Columbia*).

Children of some of the well known screen stars are pictured in their homes.

SCREEN SNAPSHOTS NO. 12 (*Colnmbia.*)

Extracts from the silent films of early days. Many of the stars that have helped to build screen history are shown in pictures that made them famous. Interesting material.

SCREEN SOUVENIRS NO 13 (*Paramount*).

Pictures taken from the silent films shown in the early part of this century. Amusing and interesting.

SILVER SPRINGS (*Fox*). Magic Carpet Series.

Rarely lovely views of the Silver Springs of Florida, tales of whose crystal clearness lured Ponce de Leon. The under water scenes are wonderfully effective.

TECHNORACKET (*Columbia*). A Scrappy cartoon.

Scrappy runs his farm with the help of a hired man and of the animals until he reads of technocracy and decides to dismiss the animals and substitute machinery. Amusing.

THE WORLDS AFFAIR (*Columbia*). A Scrappy cartoon.

Scrappy and his small associate show the sights of the Chicago Fair to their animal friends. Amusing with some unusually clever animation.

SAIRANDHRI IS COMING

Technical Notes and News.

SECRET OF GOOD RECORDING.

ACCORDING to Mr. Martin, M. Paggi, who was responsible for mixing "One Hour with You" which received the Annual award of the Motion Picture Arts and Sciences for the best recording, explains that good recording depends upon: (1) The resonance of the player's voice. (2) the "frequency" of the sound waves caused by the voice, i.e., some voices which sound pleasantly to the ear have the wrong vibration for perfect recording (3) the distance between the microphone and the players (4) the mood of the scene and of each separate player (5) the volume of the voice (6) the size and shape of the setting, and the type of materials used in its construction as well as the position of the microphone in relation to the walls of the sets.

A NEW COLOUR PROCESS.

A new colour process has been developed at the Pathe Natan Studios, France, which is claimed to be the simplest. The projected pictures are said to cover the whole range of colours from white to intense black. The system primarily depends upon a filter used in camera and projection, the film itself being black and white. The exposed film, which carries images side by side, receives its impression in varied tones and is subject to special laboratory treatment. These tones are translated into colours by the filter affixed to the projector. It is deduced this is a two colour system bearing certain likeness to the old Shepherd method.

A METAL SCREEN:

A. B. Martin, writes *Kine Weekly*, who, in the silent days perfected and marketed a silk screen, has now put on the market a new metal screen for sound kinemas. This has been recently tested in Glasgow and gave first class results. Mr. Martin has been working at it for four years, and claims that it gives better definition and contrast with a lower consumption of electricity than any other screen. It is made of canvas coated with a special metal preparation, and the cost is approximately the same as others and it is claimed it will last for years without deterioration.

MIXING THE MUSIC.

A novel departure in the technique of stage presentations in cinemas is indicated by the installation carried out by Western Electric at Black's Regal Theatre, Sunderland, England.

Western Electric have already wired this theatre with one of their stage show amplification systems and they are now modifying this equipment to enable music played from the non-synchronous attachment to be superimposed on the stage show system, so that the music both from the stage act and the reproducer will be combined and projected through the house.

Hitherto when the non-sync has been used in this way the orchestra conductor had experienced difficulty in hearing the effect due to the close proximity of his instruments. Western Electric are, therefore, wiring an additional horn to act as senior for the orchestra conductor so that proper balance and blending can be obtained.

FIDELYTONE.

In the last issue it was incorrectly stated that 15 Fidelytone equipments are working in India. Bombay Radio Co. who are the Indian agents for this recording equipment inform that the number of machines working in India is five. We only wish that it would increase to fifteen and that too in a very short time.

SCHOOL TALKIES.

Western Electric presented a number of educational films at Clapham Secondary School.

Using the Western Electric 16 mm. portable equipment, several British Instructional Films' subjects were shown, including their latest product—"Surface Tension", a study in elementary physics. This film is the first to be made specifically for classroom use, and was first shown before the British Association at York.

FOX INSTALLS W. E. WIDE RANGE.

Western Electric Wide Range Recording has been installed in the Fox Studio at the West Coast.

FREE REPLACEMENT.

Electrical Research Products is making free replacements of destroyed equipment and free repairs to all damaged equipment in

Western Electric equipped theatres affected by the Southern California earthquake recently. Out of the forty-four theatres affected, four were practically demolished and four probably will require entire re-building. Six were badly damaged but can be replaced. Fifteen theatres received slight damage. The remainder are either now open or able to open with sound equipment inspected and repaired.

W. E. INFRINGEMENT SUIT.

Judge Inch of the U. S. District Court, Eastern District of New York, yesterday dismissed the patent suit brought by Aleograph against the Western Electric Company on the ground of non-infringement. A similar suit had previously been dismissed by the District Court, Western District of Texas on the same grounds and the dismissal was upheld, on appeal, by the Circuit Court of Appeals of the Fifth District.

WESTERN ELECTRIC AT WORLD FAIR.

As an example of a Century of progress Western Electric equipment is being used in connection with a number of exhibits at the Chicago World Fair.

Of particular interest is the feature of the exhibit of the Federal Office of Education—a talking book. It consists essentially of a large leather book whose illustrated pages are automatically turned. A synchronised verbal description of the illustrations is obtained from a hill and dale pickup with a combination of two dynamic and one high frequency speaker.

Visitors to the Fontiac exhibit will be surprised to find a talking Indian which undertakes to answer any question put to him. Its ear is a microphone—its mouth a loud-speaker—its brain a man behind the scenes.

Other exhibitors using W. E. equipments are Sloane, Chrysler and Chevrolet companies.

INCREASE OF BRITISH FILM IMPORT.

Sir Joseph Bhore's statement further showed that imports on the Assembly of Cinematograph films, raw and exposed from the United Kingdom to British India during the same five months.

An attempt will be made to persuade the Irish Free State Government to impose a quota for Irish films and also regulations will be set up by which renters if they wish to have their films shown in the Free State will be compelled to spend large sums of money.

As a result of the decentralisation policy of the Paramount, the theatres in Canada have been taken by the Famous Players Corporation. Mr. N. L. Nathanson who was with company before has come back in full control. It is understood that the circuit will re-Canadianised. Owing to his affiliation with the Gaumont, this might assure a Canadian market for the Gaumont British productions.

The Home Secretary of England has issued a circular setting forth the model clauses for cinema licences which have been approved by representative women organisations.

The popularity of British Films in Australia is referred to by the Australian Association of British manufacturers in an official report sent to England.

According to a reply in the House of Commons, the total number of kinemas in operation in Great Britain on April last was 4.331.

What good showmanship can do for a picture is evidenced by Paramount's "College Humour". Though newspaper reviews were lukewarm, yet by a special field exploitation, the picture had record collection in many cities. Special exploitations also account for the success of Warner's "42nd Street" and "Gold Diggers of Broadway of 1933."

The London County Council are, it is understood insisting upon all proprietors of Kinema Theatres to bring their premises up-to-date

According to the new French restriction laws, films in a foreign language can only be shown in five kinemas in the department of the Seine (Paris) and only in ten others throughout France. Only 70 films from any one country may be imported during a period of six months to be shown in "dubbed" version (with French dialogue) such dubbing to be done in France and to be shown within four months.

A question was asked the President of the Board of Trade in the House of Commons, whether he was aware that the Western Electric Co., Ltd. of America had supplied about 2000 kinemas in England with talking picture apparatus inserted clauses binding

PHILIPS ENTER THE SOUND-FILM WORLD-

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the purchaser only to get repairs done or additional equipment or parts from them. It was also pointed out that these clauses prevented British manufacturers from getting valuable orders which they were able to carry out, and whether, as the courts of the United States of America had recently decided that such clauses were illegal and void in that country. It was replied that attention had been called to the decision referred to but it was informed that the replacement parts were manufactured to a larger extent in England and the president could not see his way to introduce legislation on the lines suggested.

Fox will begin production in France, it is reported. in October. Preparations are being busily made but so far no studios have been defintely stated.

A move is being made by British exhibitors to fix the maximum rental for pictures as 40 per cent.

In Germany all matter pertaining to films will be under the minister of Propaganda and Enlightenment whose decision as to who is to act as film producer, to play as a film actor, to own or run a picture house, to own or run a film renting agency and to act as a film critic in newspaperss and review will be final. The department decides also in first and last resort what films are authorised and this censorship applies to old films just as well as to new. Only members of the Nazi organisations are granted a license as producers, actors, kinema owners, film lenders or film critics. This naturally precludes from the industry all jews, and all persons with pacifist, socialist or communist tendencies.

The finance approved film ventures, a film credit bank has been started in Germany. The government is associated with the scheme. The producers will have to lay before the bank authorities the scenario and the cast, and be prepared to deposit 30 per cent. of the cost. The bank then concludes a contract between the producer and the renter and arranges credit with the studio, raw stock printing and sound film licensing interests.

Alongside with this, it is also decided to relieve films of cultural and political value from entertainment tax. While the general basis of this tax is 15 per cent, cultural films my be assessed at 12, 10, 8, 6 4 per cent. or may be exempted.

HIGHER TAX FOR FOREIGN FILM IN ENGLAND.

A question was asked in House of Commons whether with a view to relieving the burden of entertainment tax on the entertainments a tax of some kind cannot be levied on the late sum of money paid to American film companies for the rental of their films in Britain. The Chancellor of Exchequer relied no provision will be made in addition to the income-tax now charged.

The failure of the film industry to agree to a code according to the national recovery act will probably lead to new legislative measures. There are already a Censorship bill, a committee to probe into the film industry and a bill for the federal regulation of the motion picture business still in committee.

A new film producing concern has been started in England by name "Moorland Productions" whose first picture "A Royal Demand" has been completed. The picture deals with the struggle between Cromwell and the Royalists.

Attempts are being made by French producers to induce the Government to ban foreign films entirely. A resolution to this effect by the French producers' organisation was submitted to the Minister of Education and Commerce and no action was taken by either.

It is stated in Paris that an effort is being made to bring a number of the leading companies under one standard. Pathe Natan, Gaumont, Franco films Aubet, Films Osso, and Establissements Jacques Haik, are the companies reported as joining together. The capital of the company will a thousand million francs.

W. E'S. ACTIVITIES IN INDIA

Western Electric Installations in India continue with great regularity according to reports now received. Recent openings include the Roxy, Simla; Majestic, Delhi; New Theatre, Calcutta; Garrison Cinema, Wellington; and further installations are in course of progress at Lahore and Simla. A Western Electric Sound System, with the addition of Manager's Announcing System. Duplicate Amplification and Deaf Sets, is also to be installed in Globe Theatres' Ltd., New Theatre at Bombay, which is expected to open at the begining of August and is to be the finest cinema 'East of Suez'.

A NEW, SEMI-PROFESSIONAL FILMO.

A new, Filmo Semi-Professional camera has been developed by Bell & Howell. It will appeal particularly to movie clubs, physicians, surgeons, scientists, naturalists, expedition photographers, industrial film producers, and advanced amateurs—in fact, to all of the more serious 16 mm. movie makers who are aiming at professional results.

The new model is based upon an existing model—the Filmo turret-head camera, so that any or all of its new features can be added to any previously sold Filmo 70-D or 7(-DA camera.

It brings a new and broader utility to 16 mm. equipment. Film capacity is increased by the addition of an external 200-foot magazine. This does not interfere with alternate use of the camera by the internal loading of 100-foot spools.

An electric motor, either 12 or 100-volt, provides constantly uniform speed with no periodic pauses for winding. 12-volt dry cell batteries are light, compact, and enduring. A synchronous motor can also be fitted for those who have access to recording equipment and wish to experiment in producing talkies.

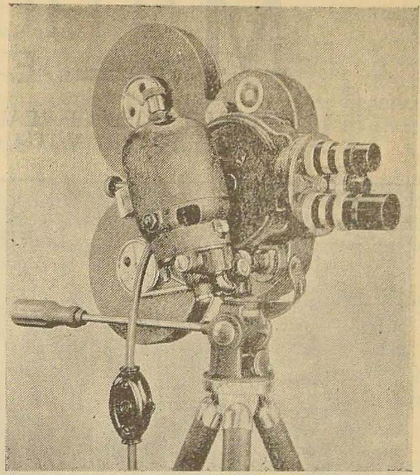
An 8 to 1 hand crank, usable when the motor is removed, permits continuing a scene after the spring motor has run down. The camera governor controls the speed accurately at any desired point between 8 and 64 frames per second, regardless of whether electric motor, hand crank, or spring motor is used.

For lap dissolves and double exposures, this film may be moved backward with the hand crank. When using the external film magazine, the backward film motion is limited only by the extent to which the spring motor is unwound, the maximum being 24 feet.

A newly designed range finder is built into the camera door. Distance is quickly and easily determined. This range finder is accurate to within a quarter inch, for instance, at a distance of three feet.

Since the basis of the Filmo Semi-Professional camera is the Filmo turret-head model, 70-D, it also has the familiar 70-D features of versatility.

Three-lens turret head, with each lens instantly interchangeable and with a complete line of speed, wide angle, and telephoto lenses from which to choose.



New Filmo.

Seven governor-controlled film speeds--8, 12, 16, 24, 32, 48 and 64 frames per second.

Variable view finder, adjustable to match the field areas of six different focal length lenses.

Taking single frame exposures is simplified by provision for locking the starting button gravity catch out of operation.

B. T. H. HIGH FREQUENCY RANGE REPRODUCER.

For the past few years Engineers in the British Thomson-Houston Laboratories have been experimenting and concentrating on what is only now becoming a very real problem in Cinemas all over the country.

Improvements in recording have outstripped the capabilities of many types of Reproducers, as films are now being recorded over a much wider range of frequencies, both lower and higher, than ever before, with a consequent great improvement in the 'naturalness' of speech and music and the modern problem in cinema is to reproduce faithfully over this extended range. The new B. T. H. Extended Frequency Range Reproducer has been specially designed to fill this need and will definitely reproduce at full value frequencies from the very lowest up to well over 10,000 cycles per second.

Entirely different Conversion Gear is used with the new equipment as compared with

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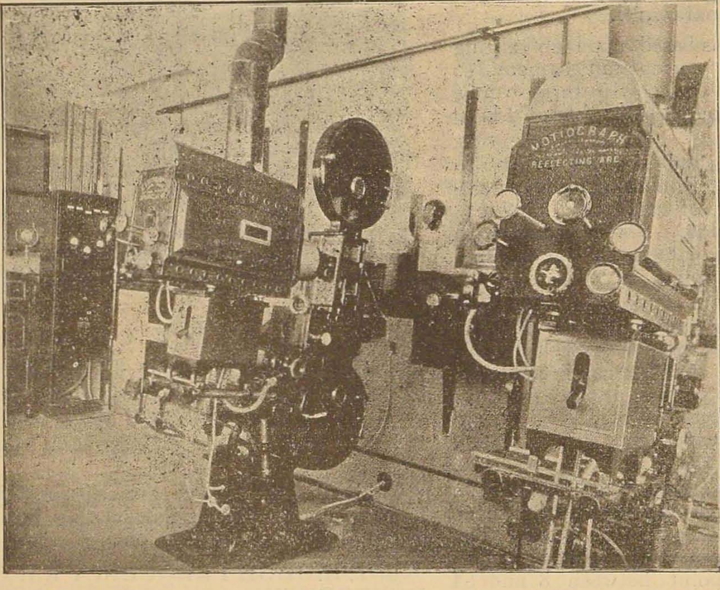

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Lucknow 2. Another most most up-to-date Cinema at Lucknow (Elphinstone Picture Palace for their Sunder Picture Palace

Lahore 3. A new Cinema under construction with best and most up-to-date fittings with latest cooling and heating system at Abbot Road, Lahore.

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the form M equipments largely owing to the fact that the Exciter Lamps must be definitely supplied from D. C. as a D. C. source of supply is essential when reproducing the higher frequencies.

With equipment operating on A.C. supply, therefore, a 3-unit motor generator set is included, one generator feeding the exciter lamps and the second supplying the fields for the loudspeakers. In D. C. operated equipments the loudspeaker fields will be supplied from the mains and it is only necessary to provide the low voltage D.C. supply for the exciter lamps.

The amplifiers for the new equipments have been entirely re-designed and an improvement has been embodied by fitting the main input transformer with tappings. When operating on A. C. supply the amplifier can be connected direct to the supply mains without the necessity of any mains transformer, whilst on D. C. supply the conversion gear includes a 110-volt or 220-volt rotary converter as requisite.

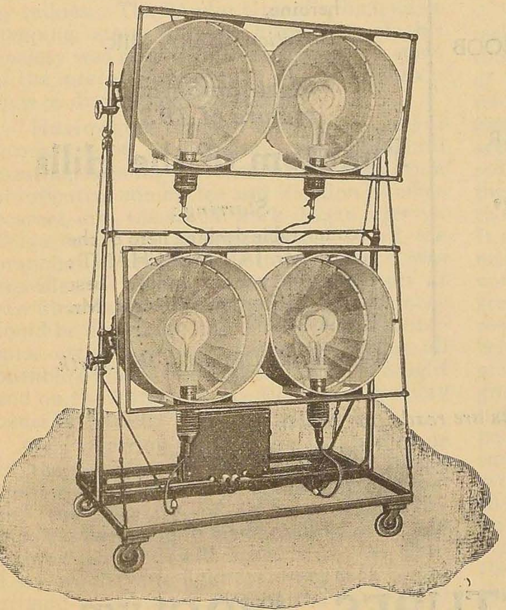
The main loudspeakers for the stage still comprise the standard 8 inches R. K. moving coil units, but instead of utilising flat baffle boards with a rack mounting, these loudspeakers are fitted with special reducing throats and are mounted in pairs on twin exponential horns which in turn are fitted with eyelets for supporting by over-head wires.

For each pair of R. K. Loudspeakers dealing with the lower frequencies, there is also one additional high frequency horn the mounting of which is also arranged on the twin horn mentioned above.

The monitor londspeaker for the projection room has been slightly modified, particularly as regards output transformer.

For the change-over control between the two projector stands a more elaborate arrangement is now included consisting of a Double-ended change-overfader.

This new equipment is now fitted at Lakshmi Theatre, Bombay and Indian Institute, Jamalpur.



G. F. 8.

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The story of immortal lovers of the Punjab

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BACHOO, NURJEHAN & MEHBOOB

Directed by

Mr. NAGENDRA MUZUMDAR

"SATI ANJANI"

A glorious chapter from Puran —The soul stiring incidents of Pawan Anjani—also the birth of Hanuman.

"MAD CAP"

A cocktail of mirth and merriment. Charlie at the helm of Laugh boat and Khatoon as the heroine.

Direction: EZRA MIR.

Most ambitious picture of 1933

Phantom of the Hills

Starring:

incomparable dashing hero of the screen. Mr. JAL MERCHANT: From the pen of India's best screen writer and director Mr. EZRA MIR

A Romantic Drama of the North

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Mr. Maneklal B. Patel's Address.

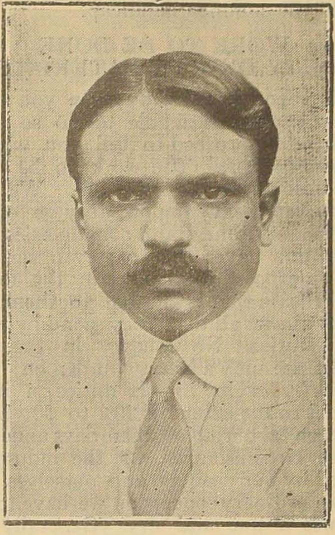
Given below are extracts from the Presidential address at the Motion Picture Society's annual meeting where he brings to pointed attention the many handicaps the Indian Film Industry is suffering from.

BEGINNING OF THE SOCIETY.

"Before the advent of talkies, the film producers in Bombay at least, and I believe those elsewhere were not different from them, were looking upon one another as rivals who could not see eye to eye with their fellow-workers in the same line. The talkies appeared on the scene and that was the beginning of the downfall of the rivalry that was characteristic of the various film producers. Technical skill of a very advanced type was necessary for the production of talkies and that was exactly what they were—and I believe they still are—lacking in. The various film producers began to talk of co-operation with their neighbours in order to get over the technical difficulties placed in their way by talkies. The "Audio Union" which was a stepping stone to the formation of this Society was ushered into existence by some of the interested persons in the line with a view to discuss talkie problems.

"Having gone through the usual process of formation of an institute, *viz.*, inaugural meeting, framing of constitution, formation of executive committee and election of office bearers, etc., the actual work began later on. Wide scope for representation of all the branches of motion picture industry was provided for and so, even the importers of raw films and cinematographic machinery could be drawn together along with distributors, exhibitors and producers. Thus all possible avenues of co-operation were sought and on the 16th of April 1932 our Society came into being."

After referring to the representation made to the Government in regard to Ottawa Conference Proposals the president continued," the necessity of an organisation like ours has been amply made clear to us all and I think that you will agree with me when I say we have to fight for every inch of our ground to secure repeal of the exhorbitant duty on raw films which is the raw material of our industry. I shall refer to this topic later on and so I leave it here.



Mr. Maneklal B. Patel.

TECHNICAL COMMITTEE.

"In order to assist us in the difficult technical operations of our industry we thought it necessary to have a committee of experts who would, without prejudice render the necessary help to the members in need. A committee was formed accordingly. The problems which are referred to the Society for solution are handled by this committee. Members should come forth to take advantage of the service thus offered. It must be borne in mind that we, the various members of the Society, have come together with a brotherly feeling, striving for the progress of the industry in general. I must request you in all humbleness to differentiate between a healthy competition and a keen sense of rivalry. The former permits healthy growth and by means of team work makes light the burden howsoever heavy it might be; while the latter puts in a spoke into the smooth running wheel of the industry and at every step prevents progress. I have ventured to say this much; because certain producers unfortunately do harbour a sort of fear of an organization and thus try to keep aloof. To them I must say that man can progress only through the medium of a society and it is very difficult to progress individually without co-ordinate effort. And therefore it is wiser, safer and also better for the various compo-

nents of the film industry to come together to fight the common handicap."

WORK TO BE DONE
DUTY ON RAW-MATERIALS.

"The report has already given you an idea of what we have been able to do so far. I will therefore proceed to tell you what remains to be done. The work to be undertaken is doubtless very difficult. We labour under a very heavy import duty on our raw material, machinery and commodities. Our competitors have not to pay even the import duty on exposed films, since in the form of liberal rebate that is allowed to them, they recover almost all that they spend by way of import duties. No country in the world would place such a heavy burden on its industries by levying import duties on its raw material to the extent of 20% to 30% but we have been labouring all these days under such adverse circumstances, as the industry is ignored by our leaders and ourselves. For even an ordinary concession we have to fight and raise a hue and cry. Generally such concessions and facilities are granted without asking in all self-governing countries. With all my heart, I therefore, appeal to you to come together and join in this effort of obtaining some relief at least to the film industry. We can, if we work hard, get many handicaps removed altogether, and at the same time we can try progressive moves such as are now available to foreign producers in their country. This I think should be the next item in our programme, and in achieving this I expect all possible co-operation and help from you."

MODEL LABORATORY.

A model laboratory and an up-to-date library of this higly technical branch of industry are a sorely-felt necessity and it is practically impossible for individual concerns to provide such facilities. Truly speaking, it is the State which ought to supply these important needs on which depends the welfare and progress of the industry. We shall have to place this matter before the authorities who can help and induce the Government to grant our request. But before the authorities could be persuaded to do their best in the matter, it is but proper that we should achieve what little we can. Let it be a small beginning, limited as our resources are. But we have to start with our effort in right direction and then try to obtain help from others. We cannot surely afford to neglect the industry entirely, simply because, it has not drawn the attention of the Government. You will, I trust, understand the spirit that prompts me to make these remarks. We have already been receiving many foreign periodicals dealing with the industry in all its aspects and they are properly arranged and made available to those who need them ; we have thus laid the foundation of a small technical library. The work of the laboratory is not so easy. May I request our friends assembled here to formulate a scheme which will be workable by the Society under the present circumstances ?"

CENSORSHIP.

" The three Provincial Boards of Censors create another stumbling block in the way of our film industry. Their ways might be compared to those of the Customs office who often make unnecessarily detailed enquiries into the contents of the packages and baggages of a foreign traveller. Realising fully the objects and the important function of the Boards of Censors, I must say that had it not been for their super-sensitiveness many Indian films of undoubted merit would have been screened with great financial success. As it is, every one of us knows how much capital has been locked up in films which have not been passed by the Boards of Censors in India under a vague excuse in one Province while the screening of the same is allowed by the censor board in another Province. The religious film is yet another excuse which these Boards put forth in refusing to pass Indian films. This is not an attempt to question the *bona fides* of the Boards but it is a plain and simple mention of the difficulties in our way. The policy laid down for the Board of censors is mainly at fault and it is clear that we have to direct our efforts in establishing the correct and standard policy of censoring films for Boards in different provinces.

ENTERTAINMENT TAX.

" Entertainment tax is a direct burden on our industry. Quite interesting and instructive would be the figures of the revenue from entertainment tax in this Presidency, if they could be available as in other countries, from the Government department concerned. In taxing the simplest form of entertainment for the poorest peasant, the Government have resorted to means not justifiable under the present conditions.

Had even a part of the proceeds from the entertainment tax been utilised for the furtherance of this important industry, Government would have earned gratitude from all sides. As it is, this entertainment tax is, at present, appropriated for general revenue purposes. Certain provinces in India are no doubt free from this levy. We are, therefore, justified in striving hard to get this tax repealed. The general public who is by far the greatest sufferer from the entertainment tax, will, I trust, join hands with us in representing this case to Government.

FILM IN EDUCATION.

"Educational films have not yet been so widely-known in India as they ought to be. Practically in every country of the civilised world special producers and Government departments are working hard to encourage the use of educational films. But we have been totally indifferent to the educative value of the screen. In saying that we, in India, have looked upon, up to very recent times, on film industry as merely a profit-yielding concern, I mean to cast no aspersions on any individuals or institutions. Even in European and American countries, it was only after the Great War that the educational aspect of the moving picture was realised. We, in India, who are decades behind our Western brethren in almost all arts and sciences, are not much behind them in this industry of producing motion pictures. This is really a happy state of affairs and yet we must admit that we have not yet thoroughly grasped the educative value of the screen. I think only a practical demonstration alone will convince the public of the tremendous potentialities of the exhibition of educational films. Especially in a country like India the work of educating the masses can be easily accomplished by utilising the screen as a means of imparting instruction and education. Prominent educationists have, I am afraid, not yet realised these powers of our movie lens. Without Government help, production of educational films is not possible. In no country of the world has this been achieved without direct initiative from the Government Educational authorites. We have with our united effort to draw the attention of our Governmemt to this important and vital means of Education. For all these reasons it is our duty to acquaint those concerned with this powerful instrument of educational propaganda and thus help them in the spread of Education. I think a small committee may be formed to handle this very important problem and I invite those who can help us in the matter to come forward.

LACK OF STATISTICS.

"At every stage of our fight we have felt a great want and that is of relevant statistics. Government statistics department in our country gives us no help in collecting such information as the number of theatres, seating accommodation of cinema houses, number of cinema-goers, entertainment tax collected etc. In spite of the absence of such source of information, the Motion Picture Society has been able to collect for the first time approximate information regarding some of these items. About financial success of some of the Indian films, we have no records. There have been many productions which have beaten the best American films in our country in so far as the number of spectators is concerned. But even for this boast which we can legitimately be proud of, we have no definite and authentic figures. Every week we have been receiving trade reports concerning this industry in almost all self-governing countries. A glance at the file placed on the table will give you an idea of what a fund of information these government departments collect regularly. Even if we may not reach in the near future that standard of efficiency I do not see any reason why we should not make an effort in the proper direction. Deplorable as this state of affairs about the industry is, we must immediately start to remedy it. I think this idea of cinema and film census will appeal to you. I am not taking your valuable time by placing the details of the scheme before you just now, but the Society will, with your sanction' start the work immediately and you will learn from the results how very important it is. Statistics are to us what a mariner's compass is to the sailor on high seas, or to give a simile nearer home, what a view-finder is to the cameraman. Without relevent figures of the industry we cannot represent our case to the Government, Railway or other authorities. Fears due to ignorance and consequent misinterpretation of the objects of compilation of the figures should be driven away once for all. I hereby request every one concerned to do his or her best in furnishing the Society with all and every possible information asked for.

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Motion Picture Society of India

YEAR'S WORK.

The first Annual General Meeting of the Motion Picture Society of India was held in the premises of Sree Krishna Film Co., Main Road, Dadar, on Saturday, August 5.

In the absence of the President Mr. Maneklal B. Patel who was indisposed and who could not attend the meeting, Mr. S. R. Kantebet, a Member of the Executive Committee was elected to the chair.

Mr. K. S. Hirlekar, Honorary Secretary read out the summary of the annual report from which the following are extracts:

ACHIEVEMENT OF THE SOCIETY

During the period of the existence of the Society, the membership has reached the figure of sixty and taking into account the limited field with which we are concerned, we think that the number is quite satisfactory.

It has been a very lively year mainly because of the threatened higher duties and such other handicaps to the film industry.

The Society has published two pamphlets viz. "*How the Ottawa Agreement Affects the Indian Film Industry*" and "*How the Government of India Can Help the Indian Film Industry.*" and they have been widely circulated in India as well as abroad among people interested in this line.

One fact emerges out clearly from the brief experience during this period. And it is this: that if we take a united stand against the present handicaps which the film industry in India is suffering from, we can progress steadily though slowly, our only assest in this fight being public sympathy for the film industry.

APPOINTMENT OF THE COMMITTEE

We are glad to place on record that the *International Educational Cinematographic Institute, Rome*, has been approached by our Society for its co-operation in carrying out our objects. This Institute was started in Rome under the auspices of the League of Nations, and has been engaged for the past four years in International educational film problems such as establishing an International educational film library and compiling a register of educational films. Committees of the I. E. C. Institute have been formed in Germany, France, China and other countries. They serve as a link between the scattered people of the world and are especially useful in collecting the material and information required by the Institute.

The *Indian Committee* of the International Educational Cinematographic Institute has also been formed and the Executive Committee of the Society have nominated the following members to this Committee with powers to co-opt:—

1. Mr. V. N. Chandavarkar, Bar-at-Law, Vice-Chancellor, Bombay University.
2. Dr. V. R. Khanolkar, Dean, S. G. S. Medical College, Bombay.
3. Mr. J. D. Davar, Bar-at-Law, Ex. High Court Judge, Bombay.
4. Mr. V. S. Toro, B.A., Dy. Educational Inspector, Visual Instruction, Government of Bombay, Bombay.
5. Mr. J. K. Mehta, Secretary, Indian Merchants' Chamber, Bombay.
6. Dr. G. V. Deshmukh, M.D.. F.R.C.S., Bombay.
7. Prof, M. R. Paranjpye, M. A., LL.B., M. L. A., Satara.
9. Mr. L. K. Kirloskar, Kirloskarwadi, Satara District.
10. Mr. M. B. Neyogi, M. A. LL.B., Vice-Chancellor, Nagpur University, Nagpur.
11. Mr. P. B. Kale, B. Sc., Managing Director, C.P. Engineering Co.. Nagpur.
12. Dr. R. P. Paranjpye, M. A. B, Sc., (Bom.), D.Sc. (Cal,), Vice-Chancellor, Lucknow University, Lucknow.
13. Dewan Bahadur T. Rangachariar, M. L. A. Madras.

COMMITTEE MEETINGS.

Altogether 15 meetings of the Society were held in the year under report.

DEPUTATIONS.

The most important work of the Society was in connection with the increase in the import duties on films as a result of the Ottawa Conference.

A preferential treatment was sought to be accorded by means of increasing duties on photographic goods and raw films from countries other than the United Kingdom.

We therefore made a representation to the *Secretary, Department of Commerce, Government of India.* A deputation consisting of Mr. K. H. Vakil, President, Mr. Manchersha B. Billimoria and Mr. K. S. Hirlekar, Hony. Secretary of the Society, left for Delhi on the 22nd of November 1932, and waited on the *Hon. Sir Joseph Bhore,* Member for Commerce and Railways, Government of India. Exemption of duty on imported raw cinema films was claimed on the strength of the principle of economics that raw material for indigenous industries should not be taxed as pointed out by the Fiscal Commission of 1921-22 and on the strength of the specific recommendation by the Indian Cinematograph Committee (1927-28). The deputation stated further that India imported raw films mostly from America and Germany as indicated by the fact that only 16.5% of total average footage imported come from the United Kingdom as compared to 83. 5% from other countries. Thus, it was made clear to the Honourable Commerce Member how the Indian film industry will be affected by the Ottawa Agreement.

The deputation made several suggestions in respect of exemption of import duty on raw cinema films. However, the Hon. Commerce Member agreed to retain the present duty of 25% for non-British and reduce the same to 15% on British raw cinema films in the place of the original proposition in the Tariff Bill to levy a duty of 30% on non-British and 20% on British films. The deputation saw also Mr. B. V. Jadhav, Mr. S. C. Jog, and Mr. B. Sitaram Raju, Members of the Legislative Assembly and some other members of the Ottawa Select Committee, as a result of which reference has been made in the Minority Report of the Committee to raw Cinema Films and the necessity of revising the proposed enhanced duties as drafted in the Bill.

Meetings were held in Bombay, Poona, Kolhapur, Madras, Lahore and Rangoon and resolutions for the removal of import duty were passed, which were forwarded to the Government of India as well as to the Members of the Legislative Assembly.

DEBATE IN THE ASSEMBLY.

Mr. K. S. Hirlekar, Hony. Secretary left for Delhi again on the 7th December 1932 in order to explain the case of the Indian Film Industry to the Members of the Select Committee of the Tariff Amendment Act. During the short time at the disposal of the Secretary on the morning of the 8th, Mr. Hirlekar saw Mr. B. Sitaram Raju, M.L.A., Sardar Sant Singh, M. L. A, Mr. K. P. Thampan, M. L. A., Mr. F. X. De'Souza, M.L.A. As a result of these interviews and the previous work done by the Deputation, The Hon. Mr. B. V. Jadhav, and the Hon. Mr. T. R. Reddi, moved an amendment to the Indian Tariff Amendment Act Bill on 15th December 1932, to enlighten the members of the Assembly on the grievances of the film industry on the floor of the Assembly and to secure, if possible, some relief to the industry. The debate on the amendment proved the cause of film industry to be very strong and it was expressed accordingly in official and non-official circles.

Mr. K. S. Hirlekar, Jt. Hon. Secretary left for Delhi for the third time on the 7th February 1933, and was able to fix up an interview for the Society's deputation with Hon. Sir Joseph Bhore and Hon. Sir Frank Noyce, Members for Commerce and Industries respectively on the 13th February 1933. Accordingly, a Deputation consisting of important members waited on the Honourable Members.

The Deputation urged the reduction of the import duty on raw cinema films, if not complete exemption, reduction of import duty on machinery required by the cinema industry, concession in railway fares and other facilities, *e. g.* in case of 'shooting' scenes with historical back-ground and religious monuments preserved by the Archælogical Department of the Government of India.

Again on the 15th February 1933, the Deputation interviewed Mr. J. F. Blackiston, Officiating Director General, Archælogical Department and explained him the difficulties the film producers had to contend with in getting permission and using historical monuments under the control of the department as back-ground for 'shooting' films. Mr. Blackiston informed them the procedure they should follow and promised to grant help to the Society as far as his Department was concerned.

EXHIBITION OF SELECTED REELS.

On the 17th February 1933, a private show of a few selected Indian Talkie films was arranged for the members of the Central Legislatures and Government officials.

After entertaining the guests to tea. Mr. K. S. Hirlekar explained the object of screening a few reels which were meant to show the progress the Indian film industry has made during the last 20 years in spite of

the handicaps the industry has been confronted with all along.

The films were very much appreciated by the guests and the function was a grand success.

ASSEMBLY'S KEEN INTEREST.

The Honourable Members of the Central Legislature exhibited such a keen interest in the film industry that certain resolutions for the removal of import duties on raw cinema films were tabled by some of them. No less than 25 members signed the resolution and it was sent to the Assembly Department. The resolution read as follows:—

> " This Assembly recommend to the Governor-General-in-Council to give encouragement to the Indian Film Industry which is still in its infancy by removing the import duty on raw films as recommended by The Indian Cinematograph Committee, 1927-1928."

The debate lasted for nearly two hours and keen interest was evinced from all sides of the Assembly floor as shown by the several members who participated in the debate.

TECHNICAL COMMITTEE.

The Executive Committee as resolved in its meeting held on 30th June 1932 appointed a Technical Committee consisting of the following members:—

Mr. S. R. Kantebet, Chairman, Mr. Jamnadas Subedar, Mr. C. M. Luhar, Prof. G. R. Paranjpye, Prof. S. J. Khambatta, Secretary.

ACTIVITIES ABROAD.

At the request of Messers. Prabhat Film Co., Chhatrapati Cinetone and Shyam Cinetone, all belonging to Kolhapur, two lectures were arranged during the session of the Marathi Literary Conference held on the 27th and 28th December, 1932 in Kolhapur. Prof. G. R. Paranjpye, M.Sc., I.E.S. of the Royal institute of Science, Bombay delivered a lecture on "How The Talkies Are Produced", and Hon. Mr. B. V. Jadhav M.A., LL.B., M.L.A., delivered the second on "The Importance of Film" to a very large audience.

OUR DIFFICULTIES.

The Executive Committee cannot adequately emphasize the need of a stronger and better co-ordinated organization of those connected with the Motion pictures either as producers, distributors or exhibitors. Its potentialities are not fully realised. The Industry is not receiving from the Government the support it deserves and this is probably due to the fact that responsible circles are not fully aware of the importance of and progress so far made by the Indian film industry.

The organizations of the film industry in foreign countries have got many facilities to give them an upper hand over Indian film producers: they have better trained stars and artists: they have directors and technicians, masters of the art they profess; they have better organizations of distribution in this country; they have the advantage of the total absence of import duties on the raw materials of the film industry in their respective countries of production. On the top of this, the representatives (distributors) of foreign film producers get back in our country large percentage of import duty by way of rebate allowed by the Government of India when the foreign exposed (entertainment) film is returned to their respective country of origin.

The following members were elected to the Executive and Technical Committees for the year 1933-34.

EXECUTIVE COMMITTEE.

Mr. Mayashankar M. Bhatta. *President.*
" S. R. Kantebet } *Vice President.*
" A. Fazalbhoy }
" Maneklal B. Patel *Treasurer.*
" K. S. Hirlekar } *Jt. Hony. Secretaries.*
" Nanubhai B. Vakil }
" G. C. Metwani
" C. E. Noble
" Baburao Poy
" M. Bhavnani.

TECHNICAL COMMITTEE.

Mr. S. R. Kantebet, *Chairman*, Mr. C. M. Luhur, Mr. Jamnadas Subedar, Mr. Ambalal Patel, Mr. Goverdan Patel, Pro. S. J. Kambata, Mr. G. R. Paranjpye.

Mr. K. M. Tamhankar read out the speech of Mr. Maneklal B. Patel printed elsewhere.

It was next resolved to authorise the Executive Committee to make such changes as were necessary for getting the Society registered,

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HARIDASS : Re-known personality of the screen.
Master MOHAMED : { whose remarkable success in Krishna's ***Harishchandra*** will be remembered for years.
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Master MOHAMED : Of Kolhapur.

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Art Director : Mr. GOKHALE.

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GOPAL KRISHNA MEHTA : (Hollywood Returned)

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Indian Film Director Leaves for Berlin.

A very large gathering of those interested in the Indian Film Industry was present at the Royal Opera House recently to wish "bon voyage" to Mr. Shantaram of the Prabhat Cinetone, Kolhapur, who is proceeding to Berlin with a view to print in Multi colour a picture recently produced by them entitled "Sairendhri". Mr. B. G. Horniman presided.

Mr. Hirlekar in wishing "bon voyage" to Mr. Shantaram hoped that his visit to the Ufa Studios at Berlin would not only improve his knowledge about film technique but widen his outlook. He thought that the ideal of film producers should be not only to provide entertainment, but to give to the public films of educative value. In this respect the Prabhat Films could claim to have done well and he hoped that the Prabhat Cinetone would lead other film producing concerns in the matter of giving to thepublic educational films.

SLOW ADVANCE.

Mr. B. G. Horniman said that he was very glad to preside on the occassion of wishing farewell and good fortune to Mr. Shantaram on his visit to Europe. The speaker wished that he could say that the Indian Film Industry was making great strides. But he thought that the industry was advancing rather slowly. It was a matter for congratulation that one of the producers of the Indian Film Industry was going to the West in order to widen its outlook.

While it was true that the industry was progressing rather slowly, Indian producers could be proud of their achievements especially because the Indian Film Industry was faced with enormous difficulties such as lack of capital and other facilities.

Mr. V. Shantaram.

He knew that Mr. Shantaram personally had done a very great deal to raise the standard of Indian Film production. He had not seen all the productions of Prabhat but he had seen "King of Ayodhya," which he believed was one of their first productions and he thought it was a picture of extraordinary merit, the film which could hold its own in any part of the world.

Continuing Mr. Horniman thought that it would be a great gain to the industry if Mr. Shantaram could also cross the Atlantic and visit Hollywood, but he should take care not to stop in England, because in his opinion British production was so inefficient that any one stopping to study it might be doing great harm to himself. On the otherhand he had a strong conviction that no man could become a perfect producer, or actor or actress without visiting Hollywood and spending a certain amount of the time there.

HOLLYWOOD LEADS WORLD.

There was no doubt that the American film industry led the world and the people who ran the industry there seemed to possess a genius for film production. He thought that no film producer could consider his educational training complete without paying a visit to Hollywood. In conclusion Mr. Horniman wished success to Mr. Shantaram in his mission to Berlin.

Mr. Shantaram was then presented with a suitcase, which was a gift from Messrs. B. P. Samant and Co., Advertising Agents, who arranged the function.

(It is understood that the printing of Sairendri has come out quite well and we extend our congratulations to Mr. Shantaram and Prabhat Film Company on their signal success.

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In the Indian Film World

MADRAS.

It looks as though Madras is to have a talkie studio of its own very soon. If the present arrangements that are made materialise—and there is every hope of its materialisng—the studio will come into existence before the end of September. The promoters of this venture, as I have already pointed out in previous issues, are the exhibitors themselves. Faced with the dearth of pictures produced in the local vernaculars, and the decreasing interest day by day manifested by filmgoers in the Hindi pictures which are only available, some prominent exhibitors have joined themselves together to have a company of their own at least to aid them to carry on their exhibition business. I understand that the company will be floated as a private limited company with substantial capital, the value of each share being Rs. 2,500. Already I hear more than Rs. 30,000 have been subscribed and it is anticipated that the further shares will be collected soon. Some young enthusiastic workers who have already gained first hand information in the working of studios are being drafted for the technical side and with the backing of adequate finance and an easy outlet for the exhibition of the pictures and with the experience these exhibitors themselves bring, it is confidently expected this concern will be a success.

Meanwhile Mr. C. V. Raman's efforts have fructified and the National Movietone Co., Ltd. has come into existence. From the prospectus I have received from this company I find that the capital of this company will be Rs. One lakh and some important people have agreed to become directors. Messrs. C. V. Raman & Co. will be the managing agents. As I have informed, the immediate aim of this concern is to produce in some Bombay studio and for this, artistes I understand, are being selected.

Mr. Seshayya who purchased the G. P. C. materials is, I understand, contemplating to produce silent pictures and when he has convinced some financiers of the profitableness of picture production he anticipates to switch on to talkie productions.

Coming now to the exhibition side, the Madras Corporation has passed a resolution viewing with grave alarm the coming into existence in the city of so-called amusement parks which are only places of gambling and which cause grave financial injury to the poorer classes and requesting the police to immediately close these gambling places. Accordingly some of the amusement parks have closed and this would afford some relief to the exhibitors of this city.

I have already written many times about Rajalakshmi going to Calcutta but now it seems that every thing is settled. From the announcement of the Pioneer Films I find that they will be producing three pictures in Tamil, and this I think, has some reference with Rajalakshmi. I understand that Mr. Vincent of the Variety Hall of Coimbatore has advanced some money on these pictures.

I hear that East India Film Co's "Prahlada" in Tamil is fast progressing under the direction of Mr. Ghosh.

The latest advice from Kolhapur is that Prabhat's "Sita Kalyanam" in Tamil has now completed its editing stage.

Consequently it seems that Madras Cinemagoers who have been waiting to see this picture anxiously will have an early chance to gratify their desire. There are more than 16 songs in this picture, I was told and when you consider they have been composed by the noted composer Mr. Papanasam Sivan and are rendered by people like Sitaramaiyer, to whose bajanas every week many people used to gather and Master Rajam who has won recently the Music Academy award for the best singing in one of their recent competitions, it will be obvious the popularity they will create. So far as acting is concerned, the fact that every one who partook in this picture was an amateur was a great help, I understand. Persons who have witnessed our dramatic performances need not be told about the acting capabilities of our professional actors even the best of them. But the people who acted in "Sita Kalyanam" took it more as a hobby and you know any-

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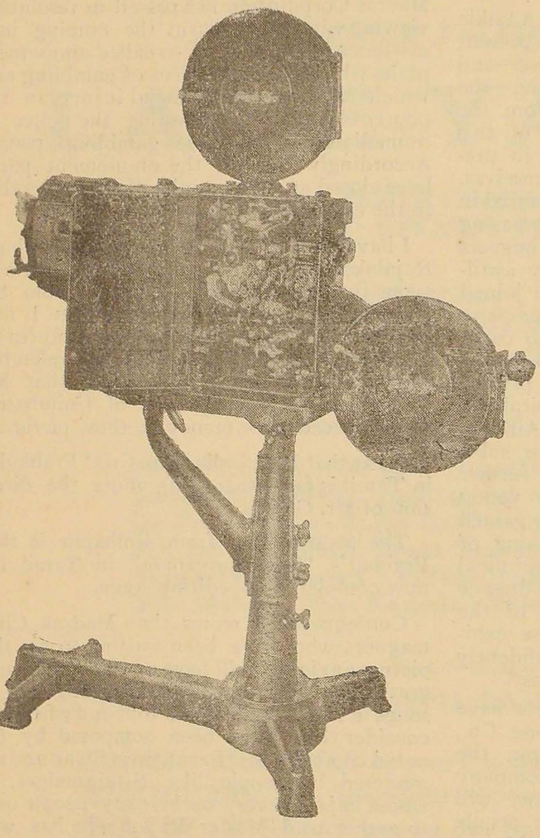

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No. 40914.

thing done for the mere pleasure of it will be better than what a person does to earn his living. Every one of the persons, I was told has done his best and especially that of Kamala as Kaikeyi came as surprise to the Director of the picture himself, who himself is yet to be surpassed for his roles in King of Ayodhya, Branded Oath and Sinhagad.

Speaking of the Director of "Sita Kalyanam," readers of this journal would be surprised to know why I have not mentioned him so far in these notes. In fact I have received many equiries on this. Mr. Baburao Pendharkar just like the other people in the Prabhat studio is shy of any personal publicity. He belongs to that category of people who believe in doing a thing itself and never speak about it. He extracted a promise that I should never mention anything about him but the enquiries about the genius who moulded "Sita Kalyanam" have become so insistent that I have to give it and I have every confidence Mr. Pendharkar will understand my position. That Mr. Pendharkar himself directed this picture is in itself a guarantee that the picture will be different. Mr. Pendharkar belongs to the limited band of youngmen, alas, how limited it is, who have worthily upheld the cause of Indian cinema. I have already referred to his unforgettable creations of the money-grabbing Brahmin of "King of Ayodhya," the unprincipled governor of a Moslem outpost and bloodthirsty usurper of "Jaltinishani" but the fact that this love of the cinema and film acting is a natural trait in his family is not so well known. One of his brothers, is Bal Pendharkar who produced "Shyam Sunder" which had a record run in Bombay and who is acknowledged as one of the best Indian directors to day. His other brother is Vinayak the noted actor of Prabhat while one other brother of his is a cameraman. Added to this innate love of pictures, Mr. Pendharkar has a long experience in the line extending to the old Maharashtra Film Co. and he has intelligence enough to profit by his experience. Such is the man who has put the young people through their various parts and when I say that the people have a pleasant recollection of him and that he has expressed his high appreciation of their work, you can understand the other side of Mr. Pendharkar which I do not want to mention as I am reminded of the undertaking I gave to him.

ATTENTION!

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DIRECTOR: **Narayanrao Devare.**

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NATIONAL PICTURE PALACE:

I understand that Mr. Jayantilal of Famous Pictures, Bangalore has taken over the lease of this theatre.

HYDERABAD. (Dn.)

The proprietor of Minerva Movies is contemplating to turn his silent theatre into a a talkie house within a short time. They are now runing silent films with dances as side programmes which attracts the major portion of the audience.

A new up-to-date theatre is being built in Hyderabad proper and by the side of the Imperial Post Office. The expected name will be "Paramount Talkies." The proprietor who is a prominent Nawab of this place is camping at Bombay making arrangements for machinery, films and furniture.

Mothi Mahal Talkies had to stop for a while owing to some machine trouble. They have again started with the Madan's picture "Ankha-ka-Nasha" featuring Miss Kajjan which is proving very popular.

Royal and West End Talkies are showing very prominent pictures which have won All India fame, such as "Puran Bakt", "Afzal" "Patit Pavan" etc. and having crowded houses every day.

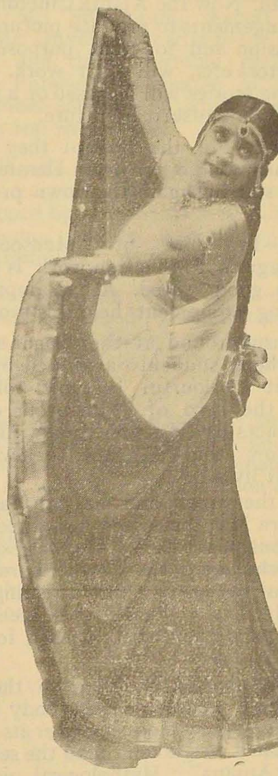
Rajeswar Talkies has gained a high rank among the best theatres of the city. Their successful pictures are East India's Telugu "Savitri," Imperial's "Daku ki Ladki," and "Soubhagyasundari;" is having a second week. The expected subjects are "Patit Pavan," and "Maha Bharat". Mr. Chuni Lal Desai of Sagar paid a short visit to this place. It is said that he came in search of an actress who can play opposite Jal in "Phantom of the Hills". It is also reliably known that the Sagar people will be coming down to this place for shooting their outdoors in "Phantom of the Hills."

BOMBAY

During the month monsoon was brisk and consequently studio work was very slack indeed. The following pictures were released.

"Sati Ansuya" of Imperial, Royal Cinetone's "Arabian Nights" Ranjit's "Miss 1933", Sharda's "Soni Mahiwal" and Chhatrapati's "Kurukshetra." "Arabian Nights" and "Sati Anusuya" ran for three weeks while "Miss 1933" is running for the sixth week, and "Kurukshetra" and "Soni Mahiwal" are continued for the second week.

COMING!



PADMA

with

NAVINCHANDRA

IN

PRITHVIRAJ-SANYOGITA

(HINDI)

A Maharashtra Cinetone

AJANTA :—H. E. the Governor of Bombay visited Ajanta studio recently. H. E. the Governor took a keen interest in the technical side of Talkie production which was explained to him by Mr. M. Bhavnani.

The shooting of " Rangila Rajput " is proceeding ahead. Now the Ajanta Cinetone are making arrangements to produce pictures in quick succession and for that purpose two sets of directors etc., will start work. One of the coming stories will be based on a popular subject from Sanskrit literature.

KRISHNA :—For the present they have hired out their studio but from Dasara day they intend starting again their own production.

SAGAR :—In spite of " Monsoonish" weather, Sagar's Production work is going ahead at a good speed. Arc Lamps and other lighting equipment help this progress.

On my usual round at the Sagar-studio my eyes where suddenly attracted by the flambuoyant colourful costume of Jal Merchant, the hero of " Phantom of the Hills". Jal acts as a dashing young Afghan. We all know that Afghans believe in flambuoyant lives.

Between the camera and the Arc Lamps I saw Mr. Ezra Mir, the writer and director of this ambitious production. He was explaining the psychology of the Northern race. It is a pleasure to watch him directing the picture. He has a knack to squeeze out everything from the Artist needed for the scene.

"Phantom of The Hills" is on the lips of the whole studio. Everybody talks about it. They grew eloquent over its possibilities. Then I was taken round the settings of " Sati Anjana". Mythological pictures generally find huge popularity with Indians. I was told that " Sati Anjana" will be showing the grand episode of the birth of Hanuman. S. Baburao and Miss Panna play the leading roles supported by Miss Khatoon and Mahboob.

" Mirza Sahiban " and " Mad Cap." are almost complete. Mr. Ezra Mir is going to add a spectacular phantacy to this picture. It is a farce comedy with an engaging theme. Charlie is at the helm of the laughboat.

I saw some reels of " Mirza Sahiban" on the projection room of the studio. Let me tell you frankly that Mr. Nagendra Muzumdar, the director has exploited the sound properly. I should congratulate Mr. S. P. Rane for offering such delighful melodies

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CALCUTTA.

and Mr. Azad's gazals and dialogues make the picture memorable. Master Bachoo acts his role with a "catch" in his voice. The lashing scene is managed very well. Bachoo's songs are meant to be hits for the time to come.

Mr. S. L. Badami, the young Director is going to be busy with Tamil and Telugu pictures.

Sabita Devi, it is understood, will be engaged by this studio.

WADIA BROS.:—Their first picture "Lale Yaman" is being shot at the Ajanta Studio.

BANGALORE.

SHRI SHARDA:—The company has engaged from 1st September 1933 Master Navinchandra (Stunt King). The shooting of "Kalapahad" a stunt Talkie, has commenced, depicting Master Navinchandra with Miss Gohur Karnataki in the main roles, supported by Master Kanti (Columbia Star), Miss Shivrani and Mr. Bhim as a villain. Direction by Mr. Apte and Photography by Mr. Sarpotdar, who has been recently employed by the company. Recording by Mr. Katrak, expert Engineer.

"Veerangna Panna", the script is ready. Mr. Harshodroy Mehta, Director, is busy and expects to begin shooting soon.

"Parshuram" Mr. C. M. Luhar B. Sc., Director is busy in completing the script as soon as possible. Before Diwali, shooting will commence. Master Navinchandra, will play the part of "Parshuram" in the main role, with an axe in mighty hands.

KOLHAPUR.

PRABHAT:—

Realizing that "all work and no play make Jack a dull boy," the Secretary of the Prabhat Gymkhana arranged an open Tenikoit Tournament. In addition to the Proprietors and Staff, who of course, took a very keen interest in it, entries were received from Schools, Colleges, Clubs, Gymkhanas etc., for singles, doubles and mixed doubles too. A Silver "Sairandhri" shield is to be presented to the winners of the Doubles. A "Prabhat" cup to the Singles Champion, while a third cup will be given to the winners of the Mixed Doubles, and a lot of excitement and enthusiasm is evident throughout the Sporting World of Kolhapur.

Director Shantaram is safe in Germany and Multicolour printing is over and is said to have come out O. K. The story and dialogue of "Sairandhri" are, written by the noted writer, Mr. Bhal G. Pendharker, Director of "Shyam Sunder" and has been picturized under the superb direction of Mr. Shantaram, expert camerawork of Mr. Dhyber, and true-to-life sound recording, and the inimitable craftsmanship of Mr. Fatelal, the creater of the gorgeous Prabhat settings, of which our readers are only too well aware.

To add spice to the salad, some scenes of 'Venice' and other European cities, snapped by Mr. Shantaram himself with his 'Eyemo,' are to be released along with "Sairandhri" as a Topical.

Prabhat's first Tamil Picture, "Sita Kalyanam," directed by Mr. Baburao Pendharkar, with an all-educated cast of amateurs, gathered from the pick of Society will soon be released.

Mr. Bal Pendharkar has made arrangements to start a studio with the help of some prominent people in Kolhapur. Further details will be available when our next issue appears.

CHHATRAPATI:—Their picture "Kurukshetra" has been completed and released in Bombay. Their next picture will be a Hindi version of "Santaji."

CALCUTTA.

UNIVERSAL announce the appointment of M. N. Chitre, to the post of Manager of our Branch Office at Calcutta in place of Mr. A. V. Row.

When Bombay was marching rapidly and Bengal was behind in Film Production, Madans was the only Film Studio which had the monopoly in Bengal, But whatever Films they produced although they had a great appeal as a novelty, from technical point of view, the Films did not come upto the standard of Bombay Pictures. The other Film Producing Co. which proved a rival to Madans was New Theatres. Even then with the comparative small resources pictures of high standard could not be produced. Mr. B. L. Khemka at that time entered the field. He saw great possibilities for the improvement of film production specially in Bengal and with this object

he started a concern with an initial capital of Rs. 15/- Lacs—He has brought out the latest equipments for film production R.C.A. High Fidelity Sound recording equipment the last word in perfection of natural sound recording, automatic developing machine, the only one of its kind in India. Mr. Khemka has got two most up-to-date studios equipped with all the latest studio appliances. His studios are recognised to be the best and largest and most up-to-date in India.

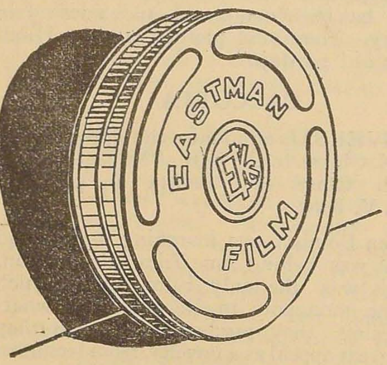
Mr. Khemka, though I did not interview him but heard from all connected with Cinema Industry is a very shrewd energetic and pucca business man. He has gathered round him some of the most experienced people such as Messrs Gopal Iyer and Ganguli. He has also some of the best camera men such as Messrs. Krishna Gopal and Jotindas. Mr. Nigam is the recording Engineer. The directors are Messrs Nareshchandra Mitter A. R. Kadar and Akhtar Nawaz. Mr. Pessikarani who is newly engaged is directing KISMET-KA-KASOTI. Mr. Madhur Bose is also working as a Director. Some of the most successful films produced by the Co. are " Ramayan " in Tamil, the first picture which broke the record in South India "Savitri" in Telegu which ran 19 continuous weeks in Bangalore and "Nal Damayanti" "King for a Day" in Urdu, "Radha Krishna" in Hindi, "Jamna Puline" in Bengali. " Aurat Ka Pyar" is nealy completed and will be released shortly "Chandra Gupta" is the Historical Picture and will be a great success throughout India.

"Mumtaz Begum" is delayed owing to "Chandra Gupta" but as the other studio is ready, Mr. Akhtar Nawaz a young man of frontier is taking pains to get, the picture in the best technical way. But in my opinion he is too slow as he has already spent lot of money for this picture.

"Abay Hayat" will be taken up after the completion of "Mumtaz Begum" and "Kismet Ka-Kasati".

The management showed me around the "Chandra Gupta" set and an outside scene of "Aurat Ka-Piyar" Mr. Bachan has recovered and he wanted to finish his picture in which he is taking a leading hero part.

Anwari is also in "Aurat-Ka-Piyar." The songs will surely be appreciated by the public. Mukhtar Begum has rendered her songs with her full interest.



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I thank Mr. Akhtar Nawaz who showed me hospitality and gave me every comfort to go through the studio.—(*D. B: Lalwani.*)

PIONEER FILMS ;—It is indeed very delightful news to learn that an Indian Studio and Laboratory have imported the latest scientific accessories for purposes of synchronising Indian dialogue with pictures actually filmed in foreign countries. This process is known as "Dubbing" in the West and it requires not only an up-to-date Laboratory costing several lacs of rupees but also expert hands. "Pioneer Films" who are really Pioneers in this matter are to be heartily congratulated on their enterprise and we wish their first production " Atashi Toofan " every success.

In the Indian dialogue version, shortly to be released, the dialogue has been written in Urdu by the noted dramatist Aga Hashar Kashmiri. They have in their employ some of the experienced hands in the cinema field for the last so many years such as Messrs. K. Schulmeister, Laboratory ; Paul Briquet, General Technical Manager; Arthur. Bradburn, Chief Recording Engineer and S. V. Money as General Sales Manager. Mr. Money was with Madan Theatres Ld. for a long period of 12 years as general assistant and is very familiar with cinema business.

So delicate is the work of synchronisation, that a specially trained European Staff has done the work of the first picture themselves. Messrs. Pioneer Films are to be congratulated on the unique opportunity they are affording to Indian youths in this line.

The story is powerful and virile and was actually filmed on the snow-clad peaks and dizzy precipices of central Europe. It is full of thrills which will delight our Indian audiences, especially as the settings are there of Nature's own grandeur and beauty, and the dialogue from the virile pen of Aga Hasher Kashmiri. At the head of the cast is Louis Trenker, who is a well-known Continental star.

Lastly, a little fortune has been spent in making the first production as perfect as humanly possible and from the little whispers that steal occasionally into our ears from the Laboratory, we can predict an unprecedented success for "Atashi Toofan" and its enterprising sponsors—Pioneer Films.

From the advertisement published elsewhere it will be seen that the Company are billed to produce 100% Talking and Singing pictures in the principal Indian languages and we wish them all success in their venture.

RADHA FILM CO:—" Sree Gouranga" (Hindi Version) is being edited and will be shortly ready for release. Shyam Sunder, the well known Indian dancer's Tandav Dance as also the sweet songs of Benoy Goswamy and Miss Kanan Bala will be a rare treat. Messrs Ghose and Gune are responsible for direction and photography respectively. The picture is recorded on "Fidelytone" sound system by N. Pal M.Sc., Gold medalist in Radio Research of Calcutta University.

" Shee Gouranga" (Bengali) is running for the 15th week in Calcutta at Purna Theatre, Bhavanipure and for the 10th week at Bankura.

" Shishu Gouranga" (Bengali) is also in the editor's book and will shortly be released.

" Char Darvesh," with an all star cast including Benoy Goswami, Triloknath Kapur, Kanon Bala and Angur Bala is under production. Mr. Ghosh wields the megaphone while Mr. Gune is the cinematographer. Great pains are being taken by all concerned to make the picture a perfect one at a tremendous cost.

JAMSHEDPUR.

MILLANCE TALKIE HOUSE.

The management have shown Radio English Pictures. But owing to heavy rain, very few attended.

" King of Kings" was well attended. Blaze 'O' Glory is going on.

STAR TALKIE :—This Talkie House in a better locality showed "Mahabharat" in Hindi.

"Mayamachinder" (Illusion) and some Bengali pictures are booked.

JAMSHEDPUR CINEMA :—" Nurjehan" delighted the Public with her sweet melodious voice.

PUNJAB.

Royal Cinema will start from 25th with "Toofan Mail."

A new film producing concern is floated under the name *GOPAL CINETONE* at Jullandhur.

Chhatarpati's *KURUKSHETRA* released in Roxy, Lahore.

DELHI.

Was dull on account of rainy season and all the Indian Talkies houses are screening 2nd and 3rd run pictures.

A film producing concern "Delhi Movitone Company Limited" has been registered in Delhi.

The main object of the Company is stated to be to produce high class films.

The services of eminent dramatists and efficient technicians are being secured.

Enquires from the Company's Registered Office reveal that the directors hope to release their first picture in December.

INDIAN TALKIE DISTRIBUTORS have secured all India rights for "Sati Anusuya" of the Imperial, "Bhola Shikar" of Ranjit and "Noor-e-Iman" of Arvind Cinetone for Northern India.

Messrs. Krishna Talkies has left the old hall and has started in *SANGUM THEATRE* with "*Aurat Ka Piyar.*"

"*Bulbule Punjab*" with Miss Zubeida, Modak ran for *2* weeks at the Royal.

"*Insan Ya Satan*" has entered in 2nd week, at Majestic.

Raja Gopi Chand ran for 4 days only at Krishna.

MESSRS DELHI MOVIETONE LTD., is erecting their Studio near Qutab Minar, also Mr. Chand Narain Mathur has been appointed as a director, late of Shree Krishna Film Co.

MESSRS NORTHERN TALKIES CIRCUIT has beenappointed agent to distribute "*Prithiraj Sangoyata.*"

A new cinema weekly has been out from this place under the management of Mr. R. S. Jihgon named Screen.

Messrs Bashesher Film Co., has offered Rs. 10,000 for the distribution of *USHA HARAN*, to Messrs Usha Cinetone, Bombay.

U. P.

A new silent cinema under the name of Kapoor Cinema has been opened at *Banda.*

"Pooran Bhagt", ran 1 week, "Vagabond Prince" 4 days at Capitol, Agra.

AMRITSAR.

There has been an agitatation by the locai Mahomedans against the screening of Ajanta Cinetone's Production "Afzal" Similar attempts are being made to picket the picture "Sinhagad" when it is released.

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Around Foreign Studios.

ALLIED PICTURE CORPORATION: "Red Kisses" has gone into production at Pathe Studios. Included in the cast are Dorothy Mackaill, Regis Tooney. Phil Rosan is directing.

COLUMBIA: With seven pictures in work and several in preparation the Columbia Studios are now working at top speed. The seven features, now in active production, are "Man's Castle", "Goin' to Town", "Brief Moment", "Man of Steel", "Fury of the Jungle", "The Lady is Willing" and "Car No. 17".

Scheduled to go into production this week is the big special, "Man's Castle" with Frank Borzage directing and Loretta Young and Spencer Tracy in the leading roles. Helen MacKellor has the second feminine lead. It is a simple and romantic love story, reminiscent in delicacy and human interest of Borzage's best known films.

Other pictures in production follow: "Goin' to Town" from the story by Brian Marlow, which deals with the rise and fall of a radio crooner. Nancy Carroll plays the feminine lead and will also have the opportunity to display her great singing and dancing ability. Victor Schertzinger is directing and has composed a number of songs especially for this production. "Man of Steel", Jack Holt's next starring vehicle, tells the story of a man's rise and fall in his lust for power, and is played against the romantic and powerful background of the steel industry.

The imposing cast for Columbia's "Brief Moment" is now completed and shooting on this important feature is well under way. Carole Lombard and Gene Raymond have the principal roles, with Donald Cook, Monroe Owsley, Florence Britton, Reginald Mason, Arthur Hohl, Theresa Maxwell Conover, Irene Ware, Herbert Evans, and Jameson Thomas in featured parts. This is a picturization of S. N. Behrman's successful stage play and portrays the romance between a beautiful "blues" singer and a wealthy young New York playboy. David Burton is directing.

"Fury of the Jungle" is in the first week of production with R. William Neill directing and Walter Connolly and Alan Dinehart the only featured players signed so far. A terrific jungle storm will be one of the highlights of this sensational feature.

The Gilbert Millerunit now in England will get under way this week on "The Lady is Willing", which Harry Cohn, president of Columbia, will personally supervise. Leslie Howard engaged for the leading role and a technical crew have already arrived and shooting will start immediately.

"Car No. 17", (tentative title) the first of a new series of pictures starring Tim McCoy, deals with the radio police patrol service. Evalyn Knapp will play opposite the star. Harold Huber and Jack Long have been signed for important roles. Lambert Hillyer is directing.

"Lady For a Day" (tentative title) a Frank Capra production, personally directed by Columbia's ace director, has just been completed. It is a picturization of Damon Runyon's famous Cosmopolitan Magazine story. Warren William, Glenda Farrell, May Robson and Jean Parker have the leading roles. Other important parts are played by Guy Kibbee, Ned Sparks, Nat Pendleton, Walter Connolly, Barry Norton, Hobart Bosworth, Wallace Clarke and Samuel F. Hines.

There are also four big productions in preparation, These are, "East of Fifth Avenue", for which Jo Swerling is now writing the script. "World's Fair", from the story by Robert Riskin. Jack Holt will be starred under Albert Rogell's direction, and it will be the Columbia star's first feature for the new season. "Above the Clouds", romantic drama of the hard-worked but unheralded newsreel photographers which is being adapted by Albert De Mond from the story by George B. Seitz and "The Ninth Guest", being whipped into screen shape by Garnett Weston, noted author and playwright recently placed under contract by Columbia Picture.

PARAMOUNT: Gray Grant will be MacWest's leading man in her new picture "I'm No Angel." He appeared opposite Miss West in her sensational star debut picture "She Done Him Wrong." Walter Abel, popular stage player, has been assigned a leading role opposite Dorothea Weick in "White Women."

B. P. Schulberg's eighth and final picture for this season's programme is "Three Cornered Moon." This comedy will be enacted by Claudette Colbert, Mary Boland, Wallace Ford, Richard Arlen, Torn Brown, William Bakewell, John Marsh, Lyda Roberti and others. Elliot Nugent is directing.

Grail Patrick and Lona Andre, "Panther Women," have been assigned important roles in "Gambling Ship" Gray Grant, Jack La Rue, Benita Hume' Glenda Farrell, and Verna Hillie are already in the cast.

R. K. O. RADIO PICTURES: As many as twenty-three prominent directors including Earnest B. Schoedsack, George Cukor, William Seiter. Alfred E. Green, and Thorton F. Freeland are under contract for the productionof their new programme of films.

Ernest B. Schoedsack, director of "King-Kong," is completing a spectacular sequel to "Kong" titled "Son of Kong" which was delayed for sometime. During the interval, he directed Robert Armstrong in the mystery romance, tentatively titled "In the Fog." He has secured authentic scenic backgrounds from Arabia for the film "Fugitive from Glory."

Louisa M. Alcott's classic "Little Women" has gone into production under the direction of George Cukor. Katherine Hepburn, the star, is supported by Paul Lukas, Joan Bennet, Frances Dee, Jean Parker, Eric Linden and many others.

"Ann Vickers" to star Irene Dunne, is adapted from the novel by Sinclair Lewis, Jane Murfin writing the screen play. Bruce Cabot, Edna May Oliver, Sam Hardy and Kitty Kelly are cast principals. John Cromwell is directing.

Ann Harding—Willian Powell co-starring film "Double Harness" is just completed by John Cromwell. Ann Harding signed a two year contract.

Thornton Freeland, will direct the new aerial Brazilian musical "Flying Down to Rio", to be produced by Louis Brock. Brock want fifty blondes and fifty brunttes for this picture. Dolores Del Rio and Fred Astaire head the cast which will include. Helen Broderick, Raoul Roulin and Chick Chandler, Vincent Youmans, famous composer has completed the original musical numbers.

Ginger Rogers and Joel Mcrea will appear together for the first time as a romantic team in "Chance at Heaven." "Without Glory" is the vehicle selected for Constance Bennett's next picture.

Bert Wheeler and Robert Woolsey, those merry vagabonds of the screen, are said to be fortified with a lot of new funny ideas. gags and situations growing out of their adventures during their recent Globe trot.

Benita Hume, the British filmstar, has been signed a long term contract. Lillian Gish, the heroine of "The Birth of a Nation" and other famous picture successes of the silent days has also signed a contract for one production.

Arthur Richman is to prepare the screen play of "Dance of Desire" which will be the first stellar vehicle of Dolores Del Rio. Lester Cohen, celebrated screen writer began work on an original story temporarily titled "Break of Hearts?" which is designed as co-starring vehicle for John Barrymore and Katharine Hepburn.

UNIVERSAL: With but one of this season's picture still uncast, Universal is completing its current schedule, with six pictures in the cutting room or before the camera at Universal City. The uncast picture is Elmer Rice's "Counsellor at Law."

In addition to completing this year's programme Universal is also well along on two coasts with next year's programme. Already one of its road-show pictures "Only Yesterday," is in work with Margaret Sullivan, the new feminine sensation, and John Boles in the leading roles. John M. Stahl is directing. Its second Eastern picture will get under way shortly when the Broadway play, "Take a Chance," goes before the cameras in the Astoria studios. Already James Dunn, Ginger Rogers, Lilian Bond and Cliff Edwards have been cast.

The pictures already completed and in the cutting room are "Moonlight and Pretzels", produced in the East by Stanley Bergerman with a ten star cast. It was directed by Karl Freund and Monte Brice. Also completed are "The Secret of the Blue Room" with a cast headed by Lionel Atwill, Paul Lukas, Gloria Stuart, directed by Kurt Neumann. "Her First Mate," co-starring Slim Summerville and ZaSu Pits, with Una Merkel, and "Don't Bet On love" the Lew Ayres starring vehicle, with Ginger Rogers, Shirley Grey, written and directed by Murray Roth.

The pictures before the camera now at Universal City are the Broadway play by William Hurlbut, "Lilies of Broadway," now titled "Four Wise Girls" with June Knight, Neil Hamilton, Mary Carlisle and George E. Stone under the direction of E. A. Dupont; and "The Invisible Man" with Claude Rains. Dudley Digges, Hugh Trevor, Una O'Connor and Billy Bevan, being directed by James Whale.

Universal will also release the feature marking the movie debut of the radio sensations Myrt and Marge. It's title is "The New Deal" and will be directed by Bryan Foy from a story called "My Lady's Legs" by Willard Mack.

"Saturday Millions": Universal's Annual football picture will be starred by Luielle Lund: Romantic leads is to be played by Robert Young and Leila Hyams: Edward Sedwick will direct Ken Maynard's Western picture, now in production will be released under the name of "The Thrill Drive"

"Gordor of Ghost City" : Bucks Jones serial with Madge Bellamy is under production.

"Oh Promise Me" : Universal's feature comedy co-starring ZaSu Pitts and Slim Summerville with Eddie Buzzell directing is also under production.

"Cuckoo in the Nest" the Alddivych Farce will be Tom Wall's second picture for Gaumount British, "Never Come Back" having recently been completed. The story is that Mr. Bone (Tom Walls) and his wife (Grace Edwin) go in search of their son-in-law who is reported to have disappeared with an unknown woman. The part of Peter, the son-in-law is played by Ralph Lynn and the unknown woman by Yeolle Arnant. Having missed the last train, they were forced to stay in an inn. The proprietor of the inn is played by Mary Brough. Tom Walls is directing.

The production of "Friday the Thirteenth" with Victor Saville directing is now well advanced at the Islington Studios. The centre of the action of the story is an omnibus which has a group of typical Londoners, and an accident to the bus which is hit by a falling crane that has been struck by a lightning has remarkable consequences in each one's life. The elaborate cast for the picture is Jessie Matthews, Sunnie Hale, Emelyn Williams, Edmund Gwenn, Gorden Harken, and Ursula Jeans and many others.

Walter Forde will shortly direct Jack Hulbert in "Jack Ahoy." His last picture was "Orders is Orders."

Basil Dean is directing "The Constant Nymph." Victoria Hopper will play the part of Tessa While Bryan Aherne wlll play Lewis Dodd. Leonora Corbett, Jane Baxter, Jane Cornell, Beryl Laverick Mary Clare are included in the cast.

The next Cicely courtneidge picture "Aunt Sally" will go into production in a short time. Edward Royce will co-operate with Tim Whelan in the production of Cabaret Scenes.

WARNER;—The latest personnel list contains thirty-three writers' names, four of which belong to composers and lyricists.

Ruth Chatterton's next starring picture, "Female," from the pen of Donald Henderson Clarke, will begin production at the First National Burbank Studios at once, according to present plans. Miss Chatterton is practically recovered from the indisposition which has lasted since her return from a European vacation with her husband, George Brent.

The title of Edward G. Robinson's forthcoming First National picture has been changed from "Red Meat" to "I Loved A Woman." It is now in the second week of production, with Kay Francis and Genevieve Tobin in the leading feminine roles opposite the star.

Joe E. Brown started work in "Son of the Gods,' his next starring picture, Much of the action of the film, which concerns the humorous adventures of the comedian as a sailor, will be filmed in and around the Naval Base at San Pedro, Calif. Lloyd Bacon, who has directed several previous Joe E. Brown pictures, has been assigned to direct the latest one.

Instead of "Napoleon : His Life and Loves", Edward G. Robinson will appear in "Dark Hazard", by W R. Burnett, following completion of "I Loved A Woman". Burnett is the author of "Little Caesar", which was one of the earlier climaxes in the Robinson screen career. According to word from the studio "Dark Hazard" is an "entirely new type of story for Robinson and very different from 'Little Caesar'".

Ann Dvorak, who has been absent from the screen for over a year, most of which was spent in travelling abroad with her husband, Leslie Fenton, will play opposite Richard Barthelmess in his next starring picture for First National, "Shanghai Orchid."

Adolphe Menjou, who recently signed a contract with Warner Bros. First National. will report at the Burbank studios of First National within the next week or so, pending completion of a picture he is now making for another company. His first for First National will be "Convention City," which is based on a story by Will Turner.

LIFE STORY OF JOE E. BROWN BEING WRITTEN—AND DRAWN:—Joe E. Brown's life story is now being written—and drawn—according to word from the First National studios in Burbank, Calif., where his latest picture, "Son of the Gods," is now in production. The Brown personal history will be composed of cartoons principally, with a minimum of text. The cartoons will illustrate the high spots in Brown's vary colored life and the biography will be preponderantly humorous. The contents will include everything except the celebrated Brown yell, which has not yet been reduced to type.

Prabhat's
SAIRANDHRI
IS COMING!
IN NATURAL COLORS

The Theatre Art's Section

Art and Taste

By

G. K. S.

THERE is neither life in our arts now nor law in our tastes. The nescience and complete ignorance of the fundamentals of our art have led to absolute dilettantism and rank amateurishness in our taste. Art and art-criticism have now become the fashionable pastimes for fine ladies and gentlemen.

"Art, properly so called, is no recreation; it cannot be learned at spare moments, nor pursued when we have nothing better to do. It is no handiwork for drawing room tables, no relief of the ennui of boudoirs; it must be understood and undertaken seriously, or not at all. *To advance it, men's lives must be given, and to receive it, their hearts*" (Italics mine.) Truer words than these of Ruskin have never been uttered. And what Ruskin so characteristically adds in a footnote to the above quotation, about picture lovers may be very aptly said of our present day artists and art-critics. "The violently increasing number of extremely foolish persons, who now concern themselves about art, may be counted among the meanest calamities of modern society."

Let us understand clearly what art is, and what art-criticism is, before we dip our hands into these things. Tolstoy, a great thinker of modern times, defines art as "an activity by means of which one man, having experienced a feeling, intentionally transmits it to others and that others are infected by these feelings and also experience them." And this as Bernard Shaw says is "the simple truth: the moment it is uttered, whoever is really conversant with art recognizes in it the voice of the master." Thus, an emotional impulse is the basis of all artistic expression and the degree of infectiousness of the work is the sole measure of the excellence in art.

To create a work of art one must have experienced a feeling, either in real life or in imagination, must have wished to express it, must have the skill to do so by external signs such as movements, lines, colours, sounds or arrangement of words, and must succeed in infecting others with the feelings he has experienced. An enormous quantity of matter intended to be art is not art at all, since it fails to communicate the artist's feeling to others. This failure is mostly due to the inadequacy of what Clive Bell calls the *significant form.* Unless the form be adequate no dance or ballet or picture or symphony or song or statue, can convey its creator's feeling to its audience or spectators. Thus, only when a feeling is diffused by the *infectiousness of its form*, it is a work of art.

And *taste* is the touchstone by which one can truly appreciate any work of art. And *Rasa* or flavour of a work of art is tasted only by empathy, *einfühlung*, *Sadharana*, that is by entering and feeling oneself into the permanent motif. This tasting of rasa is enjoyed only by those who have an aesthetic sense and cultivated a capacity for the appreciation of art. So a work of art whether it is a symphony, a poem, a play, a painting, a bronze or a ballet requires of its creator a broad and deep understanding of the elements represented, fused with extraordinary skilful technique by an impelling and emotional urge to create, and of the spectator a good knowledge acquired by long and patient study of the canons of that art and a cultivated taste. Thus "art and the general understanding of art, are always the result of a long, united, and consistently directed effort, and nothing can be done unless the artist and the spectator share a common inspiration" as Ananda Coomaraswamy says in his introduction to 'The Mirror of Gesture'.

To what a degree of perfection this is required in the appreciation of Indian Art

may be gathered from one of A. Coomaraswamy's own conclusions that "the amateur does not exist in Oriental art," and from the remarks of great Sanskrit critics who postulate that the aesthetic experience of the spectator depends upon his own capacities and imaginative power and does not arise from the perfections of the hero and heroine or because the work was deliberately designed to create a beautiful effect. Thus a thorough knowledge of the technique and thematic motif and strong imaginative power on the part of the spectator are necessary for the real appreciation of any work of Indian art. Even to an ordinary person a work of art may have a certain appeal and he will say it is beautiful but will not be able to explain how and why it is so. For that an acquired and cultivated taste is required, and that is what is called *aesthetic taste.*

But, a century and a half of British rule has so denationalised our artistic knowledge and aesthetic taste that we are at present blind to the rich heritage of Indian art and are now prepared to accept any parody of it as a genuine and authentic interpretation of its idiom.

The causes, for this decadence in our arts and deterioration in our tastes, are the idle pursuit of mere novelty without the creative ability to produce new art-forms, the determination to discover absolutely new matter for artistic treatment, without the gift to translate them into the idiom of art, the deliberate rejection of those first principles of taste which the greatest artists and art-critics have traditionally obeyed and the want of cultivation and refinement in the public taste. Consequently our public taste has now become a fitful and vacillating current of vague impressions, perpetually changing, subject to epidemic desires and agitated by shifting fashions; and one of the most morbid symptoms of the general taste of the present-day is a too great fondness for hybrid products untransmuted into any recognizable art-form. In Indian dance especially, the present-day Nautch Iconoclasts have helped this retrograde movement in our taste and in our art by trying to sacrifice this ancient art of Bharata Natya on the altar of a pseudo-social reform. As a result, anything in the name of Indian dance by American Globe trotters, and petite French girls, is hailed and enthusiastically acclaimed as "Indian Art at its best." Paens of hallelujahs were sung the other day both by our public and press on Mr. Uday Shankar's dance-performances. It is a sad irony of fate that our public should be so profoundly ignorant of the elements of Indian dance, and go into ecstasies over such a parading of pyrotechnics as that we witnessed at the Museum Theatre on Sunday the 27th August. Those of us, including Mr. Uday Shankar and Miss. Simkie, who had the good fortune to witness a genuine display of Bharata Natya by Balasaraswati only the previous day at the Madras Music Academy, will be able to see the difference between this picture and that.

What is it? Let us examine this difference in some detail. Why is the one so popular as to bring down thundering applauses at the end of each item with incessant curtain calls and the other an object of half-hearted encouragement at the hands of our public? It is the deterioration in our public taste and lack of any genuine attempt at appreciating and encouraging real Indian art, that are responsible for the difference in reception of these two performances.

The Bharata Natya by Balasaraswati is genuine Indian Dance, rich in its rhythm and Abhinaya. And according to the true definition of art, it is the expression of emotions through an accepted gesture-language—Angikabhinaya—so as to infect the spectator, a man with good taste, a Sahrdaya, with the same emotions. Uday Shankar's dances are an attempt at portraying different human emotions worked out in a ballet, by a series of graceful and sculpturesque attitudes aided by pictorial composition. That is what we learnt about his method of work from a conversation we had with him. Again the Bharata Natya performance was given in a small hall whereas Uday Shankar's was given in a well-mounted stage with proper lighting effects. If only the Bharata Natya performances can be given a modern setting and artistic mounting, it would have been easily made more appealing and attractive: and if only Mr. Uday Shankar had learnt the principles of Bharata Natya he could have achieved something really artistic and truly Indian.

Taking Uday Shankar's dance-performances as a typical example of the present day decadence in one of our arts due mainly to the deterioration in our taste, let us examine it in detail and try to arrive at some conclusions on the subject.

Uday Shankar's dance, considered as some type of dance, was tolerable. But considered as Indian dance, either as Bharata Natya, or Nritya or Nritta, it was absolutely unconvincing except for the costumes, the decoration and the music.

The Svenska Dagbladet of Stockholm says "Uday Shankar gathered the greater part of his interest round his extremely fascinating person." We agree heartily with this paper. We also agree with Edouard Schneider who speaks of "the androgenous beauty of Shankar, the grace of Simkie and the splendour of all the gestures of the instrumentalists." But we are afraid we cannot agree with the general verdict that "What Rabindranath Tagore has done for India's poetry, Uday Shankar has done for the art of Indian Dancing," for the simple reason that Shankar's dances are not at all Indian Dances except for the fact that they are dances by an Indian. His themes are confused and display a colossal ignorance of our Puranas and legends. We are not able to discover wherefrom Mr. Shan kar got the curious information that—"Indra the God supreme, teaches the art of dancing to the lesser divinities"—and constructed an Indra's dance out of it. The *Madras Mail* says it was a 'lyrical gem.' There was nothing characteristic about this dance and we were not able to see any lyrical grace in it; it was as monotonous as the other items. We were told that the Radha-Krishna ballet is the peak of his achievement and that it is the most successful item both in his career and that of Anna Pavlova's. But the other day from what we saw there was nothing remarkable about it. Only from the printed programme did we learn, that the sentiment intended to be conveyed was 'nostalgic' in the beginning and 'contentment after passion' later. Again the Hunter's Dance and Astra-Puja were merely glorified forms of our street *Selambam* and Sword play.

We are told that Anna Pavlova "recognized an animated Ajanta painting in the body of Uday Shahkar" and that all his dances are Ajanta frescoes coming to life. Ajanta frescoes comming to life cannot become dances unless they are worked out into a regulated sequence of rhythmic movements and unless these live bodies attune themselves to human emotions and express them by appropriate symbols and gestures.

The names of Ajanta frescoes or Bahrut friezes or the Raga-Ragini series of Rajput paintings are nowadays invoked unnecessarily for anything and everything connected with any art. It is preposterous to talk of any "Ajanta Dance". The Ajanta frescoes seem to show unstudied gesture and spontaneous pose, but actually there is hardly a position of the hands or of the body which has not a recognized name and a precise significance in the Natya sastra. At best, what these frescoes or friezes or paintings or icons can give for the art of dance is merely certain thematic motifs, some ideas for costumes, ornaments, head-dress and for artistic composition and ensemble in a ballet and perhaps practical illustrations of some *mudras*, graceful and dignified poses and postures. To all this, the most essential element of dance—the emotionally expressive movements and gestures, the *Abhinaya*—must be added. Without proper Abhinaya the soul of dancing will be missing and the spirit of it absent. That is what we found in Uday Shankar's dances.

All his gestures and inflections and movements were monotonous or frozen. They were either sinuous and serpentine movements or sculpturesque attitudes. Always the flowing, easy and unreal play of the head, the neck, the hands, the torso and the legs produced a mechanical monotonous effect.

Lastly that which distinguishes the artist from the mere exponent of choreographic experiments is that a true artist not only loses self-conciousness but is borne aloft in the flame of the artistic emotion burgeoning in his heart. The ego is suppressed and Abhinaya prevails. It is only then that the audience can forget the artist and enjoy to the full the keen pleasure of the dance. The difference is the difference between the bud and the full-blown flower. And Uday Shankar lacked that life-giving warmth which makes the bud blossom.

We have made these remarks not with a view to throw cold water on Mr. Uday Shankar's pioneering efforts. We only wish that Uday Shankar and people like him who want to interpret Indian Dance, would study Bharata's Natya Sastra, that veritable treasure house and then try to evolve a technique in keeping with the traditional idiom of our Natya. This is a great and precious art and let it not be allowed to die through sheer neglect or an indifferent respect to its technique.

The way to approach any art is by initiation into its intricacies: and all our arts can

Continued on page 61.

Exits and Entrances.

By S. Narasimhan.

THE child is judged by its first cry; even so the actor by his first entrance into the stage. His very entry must prognose his part in the play. He must live his part to the finger tips. As in life, every character has its own features, age, gait, bearing, costume, manner, and emotion, each having its impress on the other and the actor should translate into his form, gait and speech all the traits of the role he plays. The motion and the emotion of the character must co-ordinate in the actor, so that the motion of the actor will connote the emotion of the character. The two must synchronise. The gait is the reflex of the features of the character and if it be so, he is the real actor who could show to us his part in the play, by the measure of his tread as well.

The gait, just like the expression of emotion, also depends upon the status of the character in the play. By status, I mean, the relative importance of the character in the play, as well as the stratum of society to which it belongs. The mood and the situation determine the shade of the gait in the particular emotional phase of the scene. Boyish optimism comes frisking into the scene, while aged cynicism goes out slow with a bend or sneer. A hero must never sneak into the stage like a pilferer nor a villain measure his steps with a stately dignity.

There is also the timing for the entrance. The actor must enter at the right and proper moment. A minute late or early, may mar the entire situation or may not produce the maximum effect. Eminent actors have violated the author's directions in this respect, many a time, for the sake of artistic effect. Even Shakespeare has been transgressed in this as in many things else. Scenes have been shifted from their position and innovations even in dramatis personæ have been made that evoked appreciation in some critics, and contempt from others. The former had art for their ideal, while the latter clung to the author as a demi-god. If drama and art have anything to do with realism, then those innovations are absolutely essential. But are they innovations? Shakespeare and followers of his cult never wrote a long preface to every scene, but left the details of it, in the hands of the stage manager, and to the imagination of the interpreter. Art to them was suggestion and not an annotation. Just take, for instance, the borrwing scene in "The Merchant of Venice" which is described to be a public place. Shakespeare's scene has there only three persons, Shylock, Bassanio and Antonio. Would it be a sacrilege of the author, to represent the scene at the outset, with all the realism of a busy thoroughfare, a Rialto, in keeping with the times, and then slowly shift the same to a corner of it, or arrange, to reveal in focus only the dramatis personæ of the play? Sir Herbert Tree went further. As Malvalio for instance, he had not only servants, but had them liveried, just like himself, and proudly looked upon them, in supreme self-complacence as he came down the banisters. Thus much on this part of the subject, for the present.

And there is the timing for the exit as well. One must hie himself out at the right moment, and in the right manner. The lines should be adjusted to the space of the stage and the farewells must come to the place of exit. Of course, this depends upon very many things, time, place, and circumstance. A servant must come near his master, who may be in the centre of the stage, take his orders, and part right in the centre, in a truly obedient way. So also in the case of straight forward or apparently honest characters or characters meeting on some business. Iago though a villain to the very bone, is thrice honest to Othello and his exits and entrances from or to Othello are always straightforward like a true ancient. But the same Iago, parts differently from the rest. I am only hinting at this aspect of the actor's art which is generally lost sight of, but which ought to be a very essential affair with a true artist. For I have seen many situations where the actor looks ridiculous, while he is crossing the entire space of the stage, after he bids or is bid

farewell. And then, there are certain situations at the end of the scenes where it would be highly artistic, dramatic and pleasing to let down the curtain over the actors, as a tableux and where if the actors were to exit, scattered each in his own way, the suggestion and the beauty of the whole scene would become dissipated and lost by the curtain falling over an empty stage. It creates a void in our hearts as well.

The way of entrance or exit is as much a thing of importance, as the way to enter or exit. The most common thing that one always witnesses in every performance, and yet which is very absurd, is this. We have a room scene. Let us take it, it has a door at some place. Is it not a natural thing that people should come into or go out of, the room through that door? You can't do otherwise in ordinary life, unless you are a ghost. But in the stage as I have often observed the door is only for the audience to see and admire, if need be, the painter's art and not for the actor. The actor always enters in, through some imaginary opening from the side-wings. And fancy, if that scene happens to have a number of characters in it, all of them making their exit or entrance, each, through a side-wing as if the room is nothing but all doors. What the real door is for, always remains a mystery. This pernicious habit of the actor has so far influenced scenic artists that they paint only dummy doors and windows which can never be put to real use. Can degradation go further?

I wish to say a word about the difference that ought to exist between an entrance and an exit. How different they are in life! Because in every scene of our lives, are we not impressed with several things that shape and mould our being? Only a life is pressed in the stage into the short compass of a three hour, and so the process of transformation has to visibly go on before the critical eye of the spectator. The exit must show the effect of the depicted scene on you. There is another small matter. I have seem some actors—I don't know if they are stage shy—that looked as though they wanted to bundle themselves off the stage at the slightest opportunity. They enter most reluctantly and hesitatingly, with steps almost receding when such a thing is inconsistent with the character or the situation. Some lose themselves in a crowd, receding like shadows to the wall.

I do not want to discuss in this article, the many stupidities, artificial and unnatural committed on our Tamil stage violations of all dramatic canons or aesthetic taste; for they are too many, and one can never end if he wishes to have a say upon them. What do you think of the horrid convention, prevalent among our professionals, that every actor or character, be it a prince or a peasant, a maid or a madonna should enter or exit from the stage with a sickening song, in season and out of season? And what do you think of that song, sung right at the centre of the stage, as a sort of tussle, between the actor and the harmonist? And what more would you think if the sentiment in that song, breathes some divine love to the horoine of the piece to whom it is addressed, but who finds it inconvenient even to remain on the stage, and goes inside the wings for a cup of coffee or tea or perhaps something more stimulating?

We must remember that acting is not tomfoolery but a very serious business to the real artist, who has to focus and give a visual picture of the finer perceptions of the mind and intellect of man.

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Music Section

The Madras Music Academy

THE TEACHERS' COLLEGE OF MUSIC

ON the 4th August was held the convocation of the Teachers' College of Music of the Madras Music Academy. The Mayor of Madras, Mr. M. A. Muthia Chettiar presided on the occasion. Mr. S. Satyamurti, Vice-President of the Academy, in a short speech welcoming the President referred to the useful work which the Madras Music Academy had done in the past. The Academy stood apart and represented higher ideals in Music in the City of Madras, which is so full of Sangita Sabhas, working in a spirit of healthy and unhealthy competition. The Academy had taught the Madras University to start the diploma course in Music by pioneering in the work of conducting a College for Music Teachers. The Teachers' College of Music was first under the principalship of Vidvan Tiger Varadachariar who is now the University Professor of Music and is now in the hands of Gayaka Sikamani, Mysore Palace Vidvan Muthia Bhagavatar and his assistant Mr. Appa Ayyar. It had sent out qualified teachers who are now themselves conducting Girls' Music Schools in various parts of the city.

This year there are altogether 28 students in the Teachers' College, 21 ladies and 7 gentlemen. Besides the training given by Brahmasri Muthia Bhagavatar and his assistant Appa Ayyar, a special course in Dasar Padams is conducted by Brahmasri Dasa Rao.

The Graduates of the year took their diplomas which were given by Mr. Muthia Chettiar, after the reading of the annual report of the Teachers' College of Music by the Honorary Secretary of the Academy. The President in his speech referred to his father's, Raja Sir Annamalai's, love for the cause of Music and the popularity and success of the College of Music established by him at Chidambaram, in the Annamalai University. Reference was made by Mr. Muthia Bhagavatar to the handsome donation of Raja Sir Annamalai towards founding a prize of a gold medal for the first successful candidate of the Teachers College of Music. The Kumara Raja assured his own and his fathers' interest in the Academy.

Towards the close of the function, the candidates who had received diplomas sang some songs.

THE PURANDARA DAS KRITI SINGING COMPETITION

Ever since the Music Academy was started it was chalking out the programme for the realisation of its aims towards the propagation of higher ideals in music. One of its activities is an annual competition of some nature. In the past it had held competitions in vocal music for lady amateurs, for youngsters of both sexes, for a new composition in Sanskrit on Bharat Mata (Kriti Competition). This year the Academy conducted a competition in the singing of the Padams of the renowned Purandara Das. Master Rajam, son of Mr. Sundaram Ayyar, Advocate, Mylapore, came out successful. Srimati Lalitangi was declared the second best. The prizes in the shape of gold medals were presented on the day of the convocation to the winners by the Kumara Raja of Chettinad. Master Rajam and Srimati Lalitangi entertained the gathering with some songs.

THE MODEL GIRLS' MUSIC SCHOOLS.

After the first batch of lady teachers of music were trained by the Teacher's College of Music, the Academy started model girls' music schools in various localities in the city. Each was put in the charge of one of their trained teachers. At present there are three

such model schools conducted. One is at the National Girls School, Mylapore where about forty students are taught by Srimati Brihadambal. Another school is conducted in the premises (Gana Mandir) of the Academy itself and it is in the charge of Srimati Rajesvari. The third school is in George Town, in Narayana Mudali Street and is in the hands of a student of the Seva Sadan, Srimati Kanaka Durgamma. About 20 students study in the last mentioned school. A moderate fee of Rs. 2 for seniors and Re. 1 for Juniors is charged and the money goes to the teachers themselves. If there is a demand by the public of other localities, the Academy is prepared to start similar schools in other localities also.

A SCHOOL OF BHARATA NATYA.

In his speech welcoming Mr. M. A. Muthia Chettiar, Mr. S. Satyamurti referred to the art of Bharata Natya, for the spread of which, he emphasised the need for the Madras Music Academy taking the initiative by starting and conducting along with their Teacher's College of Music, a school of Bharata Natya also. The idea for starting one such school is now on the programme of the Academy for a long time and we are told that the idea has now been dropped.

THE GITA GOVINDA (ASHTAPADI) COMPETITION.

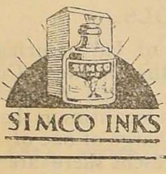
Closely following the Purandara Das Pada Competition the Madras Music Academy has announced a competition in the singing of the famous Sanskrit songs of Jayadeva Kavi *viz.* The Gita Govinda. The competition will be held early in October. Intending competitors should send in their applications on or before the 30th September 33, to the Secretaries, The Madras Music Academy, 323, Thambu Chetty St., G. T., Madras.

THE TYAGA BRAHMA BHAKTA SABHA, PARK TOWN.

This is one of the few Sabhas that regularly celebrate the day of Sri Tyagayya on every Bahula Panchami Tithi. This month the day was celebrated with instrumental music on the Gottu Vadyam or Maha Nataka Veena by Mr. Narayana Ayyangar. His Holiness Sri Jagadguru Sankaracharya of Puri Govardhan Mutt, who is now in Madras, was specially invited to preside on that occasion and to bless the Sabha and its activities.

His Holiness spoke on the glory of Music. He pointed out how sound, the quality of ether, is the last nearest place in the path to the attainment of Brahman. He explained the philosophy of Nada Brahman and stressed the need to employ such a powerful Yoga or Upasana as Sangita for spiritual purposes as Sri Tyagayya himself showed us the path to do. From the point of view of modern science, he showed how sound has great effect upon our souls and what rationale lay under our practices of Mantra, Stotra and Sangita. He referred to the researches of a French woman scientist who experimented in transferring sound into pictures and succeeded. An Indian student was got by her to sing a Stotra on God Kala Bhairava and her apparatus drew on the blackboard the terrible figure of Kala Bhairava as described in the hymn.

My thought at once went to the Ragini Pictures of the Rajaput school of painting. All the North Indian Music books describe the shapes and the personified forms of the Ragas and Raginis and we can experiment and find out whether a singing of these draws similar pictures. It can also be seen if an Avarta of Tala-elaboration produces fine geometrical designs.



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Papanasam Sivan

By Bhavuka.

A YEAR and a half ago, the Madras Music Academy was having a somewhat insignificant programme of music. A small unsophisticated man was singing with eyes closed, as if turned inward upon *Nada Brahman.* Mr. Tiruppakkadal Srinivasa Ayyangar and Mr. Trichur Sankara Menon were accompanying him on the violin and mridangam and a choice few who made up the audience were listening raptly to the vocalist's performance. At the end of the performance, Mr. Harinagabhushanam, B.A., the well-known musician of Andhra, gave a speech in English going in raptures over the music. He called that as "true music" '*Nija Sangita*' as some say, and said that the vocalist who sang that day was one of those few who were real *upasakas* of *Nada Brahman.* He had not heard his music or even his name before, and wondered how such a genius was so little known and why the patrons of music in the shape of Sabhas and Academies patronised him so rarely. The Secretary of the Music Academy replied suitably that to real lovers of music here, Papanasam Sivan, for he was the musician that sang that day, was no stranger and that discriminating critics had not failed to recognise the merit of Mr. Sivan. Anyway, Mr. Sivan was a new name to Mr. Harinagabhushanam himself, much more so, is he to others who are not in the field. He might not be known at all especially to the crowd that gathers at Gokhale Hall or Soundarya Mahal to hear the socalled 'big sets' and 'big combinations'. But all the great musicians know him and his greatness and respect him. At least as a composer he is more widely known.

Mr. Papanasam Sivan, as he is usually known, was born in 1890, (Vikriti) at the village of Polaham in Nannilam Taluq in the Tanjore District. He sojourned for sometime at Papanasam, travelled widely and remained in many places. It is now two and half years since he settled at Madras. Mr. Sivan is a *Vyakarana Upadhyaya*, a degree holder in Sanskrit Grammar. He studied at the Maharaja's Sanskrit College in Trivandrum between 1902—10 and passed that *Vyakarana* course. In 1911 he began to compose songs.

The most important part of Mr. Sivan's life is the period he spent at Trivandrum. Here it was that he was moulded into the musician and composer that he is. Here it was that he gathered the virtues that made him the Bhakta that he continues to be. As he was a student of Sanskrit in the Maharajah's Sanskrit College at Trivandrum, he came across the band of devotees, 'Bhakhta Gosthi' of the very well known devotee and composer of Tamil songs, Karamanai Nilakanta Dasar. About 300 devotees used to gather at 'Bhajana' there, singing the compositions of Nilakanta Dasar. Young Sivan was drawn to the inspiring personality of Nilakanta Dasar who had then reached his old age. Nilakanta Dasar is a great Bhakta and has sung innumerable songs in Tamil. All his songs are available in print. They are all characterised by a simple and popular style and breathe the air of Bhakti and Vairagya. Papanasam Sivan came under the inspiring influence of this 'Mahan'—great man. He remained in the Bhajana circle of his devotees for three years and stored within himself real music of divine character. A number of Nilakanta Dasar's songs he got by heart and it is Papanasam Sivan who is responsible for bringing to this side of the Tamil land Nilakanta Dasar's inspiring compositions. "*Navasiddhi pettralum*" in Raga Kharaharapriya and "*Endraikku Siva Kripai*" in Raga Mukhari which many musicians sing and which have also been recorded on the gramophone are two well known songs of the famous Nilakanta Dasar which Papanasam Sivan brought and popularised amidst us. It is after this most significant part of his life that Sivan began to compose. It can be safely said that it is the inspiration of Nilakanta Dasar that made Sivan what he is now.

Many like myself know Sivan for a long time as the Bhakta he is, who loves to do Bhajana. Music must be for the shattering of our material bondages. The rarest of

offerings, this art of music, is unbecoming of a service less than that of the Bhajana of the Lord. All our great musicians have been Saints and Bhajana it is that they did. Sometime after Mr. Sivan had come to Madras for permenently settling here, he approached a certain 'big' man who recommended artists for the programme on the MadrasCorporation Radio to give him also a chance. This "big" man remarked that he wondered how a Bhajana—singer hoped to reach the high pedestal of master vocalists who were called upon to sing on the Radio. Neither is Sivan so low a musician nor is Bhajana itself so low. 'Bhajana' is the divine service which Tyagayya preferred to the patronage at the Royal court at Tanjore. I am here reminded of an incident in Triplicane. There was wandering here two years back a Brahmachari, homeless and penniless and he used to come for a charity meal to the hotel in which I was messing. He had a peculiar musical genius and at a moment's notice he composed Tamil songs in a popular style to all the latest 'Mettus' he heard here and there, on the stage and through the gramophone. The peculiarity of his songs was that all of them were of a philosophic nature. He used to peep into the music Sabha performances and one day, at the end of a performance, some one questioned his musical talent and told him that nobody ever cared to arrange a Katcheri of his music. He replied "what if Sabhas do not call me and I myself perform no Katcheri? Now tell me, how many Katcheries did Tyagayya give in his life?"

Papanasam Sivan used to go to all our great shrines here in South India during the the annual festivals there and do Bhajana. The most noteworthy places to which he used to go regularly each year for Bhajana are Tiruvarur (Uttara Phalguna festival) Negapatam (Adippura festival) and Tiruvady (Sapta Snanam festival). He has sung many songs on the deities in these shrines and at many others also. People may be well acquainted with his song on God Tyagaraja at Tiruvarur, *Unnait Tuddikka Arul Ta'* in Raga Kuntala Varali, which many vocalists sing and which has appeared in the Gramophone record also. I have myself been present at many such Bhajanas of Sivan, especially at Tiruvarur. Crowds would stand still surrounding him; there might be the attraction of Nagasvaram in front of the procession of the deities; there might be the attraction of sweet Tevaram sung by the Oduvar Goshti but Sivan had his crowd. At dead of night, as if in 'the night of soul', every heart stood bound in the strains of the devotional songs of Sivan. The sight is not one unknown to those who are here at Mylapore in Madras. For God Kapali at Mylapore is a favourite of Sivan. He has sung his praises in many songs and he has been regularly coming for Bhajana during the annual festival at Mylapore in Phalguna month for the past ten years.

Sivan's character has left its mark on his compositions. He is marked by *Vairagya* and *Bhakti*. He not only belongs to a line of Tamil composers like Arunachala Kavirayar, Arunagirinathar, Gopalakrishna Bharati, Kavikunjara Bharati, Vedanayagam Pillai and many others but he belongs to the band of Bhaktas also. When he sings, none will fail to observe the melting quality, the quality of singing which pertains to real music which is Nada Brahma Upasana. Papanasam Sivan was not a regular student under any great musician. He had no great Guru to sponsor him into the world. He did not sit and learn under anybody. But his was a life which began where it was interrupted in the last birth. He was born with gifts. It is rare to see such a musician who has developed his art by mere 'Kelvi'—'hearing' and who sings without the slightest flaw in either *Sangitam* or *Sahityam*, in the music or the composition—so many songs of Tyagayya, Dikshitar, Shyama Sastry and the Trivandrum Maharaj. Besides this stock of compositions, Sivan is rich in numerous Tamil pieces. All these he renders in a manner that has now become rare. I have the authority of a most fastidious critic who has heard the best music of the past generation to say that at present there is no musician who has the ideas and imagination of Sivan. Others can have a beautiful voice and may have professional success, both of which are not the lot of Sivan. The only other musician who has such a gift of 'ideas' and 'imagination' is Maharajapuram Visvanatha Ayyar. And I have myself heard from others that all great musicians used to hear Sivan's music in great wonder and admiration. Sivan was loved by the late Poocchi Ayyangar and late Simili Sundaram of Tiruvarur, a rare genius with a ruined voice, a pupil of Poocchi Ayyangar, who used to very enthusiastically praise Sivan. The late Panchapakesa Sastrigal of Tiruppayanam, the late Konerirajapuram Vaidyanatha Ayyar, the Karakkudi Veena Brothers, Mr. Tiger

Varadachariar, Mr. Muthia Bhagavatar—everybody has greatly praised him. I heard that the late Govindaswamy Pillai (Violinist) once heard his music in rapt attention standing all the time and began to sing his praises. And many successful musicians of to-day like Ariyakkudi Ramanuja Ayyangar, Musiri Subrahmanya Ayyar and Semmangudi Srinivasa Ayyar have learnt many 'uruppadis' (pieces) from him. Mr. Ariyakkudi Ramanuja Ayyangar popularised many of Sivan's Tamil songs which he used to sing in his performances in the class of 'Miscellany' after the usual main Ragalapana. Two of the songs of Sivan that have attained great popularity are '*Kartikeya Gangeya*' in Todi which more than one musician has sung in the gramophone record; and '*Chidambaram ena manam kanindida*' in Kalyani which has appeared even in the Tamil Talkie Nandanar. His compositions have spread so widely that we hear around us incorrect readings and corrupt renderings also. Two volumes of his compositions are published and there are still compositions of his, unpublished, which will fill a volume. Most of his compositions are in Tamil. Though in popular language the Sahityams are not insipid so far as the literary aspect is concerned. He has composed certain purely Sanskrit pieces also and I myself can testity to their good Sanskrit. He has thus carved out for himself a prominent niche in the temple of our Tamil music composers and therefore, not only the music academies but such literary associations like the Madras Library association which is now engaged in organising a Tamil lovers' conference, must give due recognition to Mr. Papanasam Sivan.

There are other departments to Sivan's activities. He is a Bhagavatar also. He has performed Harikatha kalakshepams of about ten charitrams. He has prepared with new compositions the Harikatha of Dharmaputra Rajasuyayagam, an episode from the *Maha Bharata* and this he has performed more than once. Very recently he did it on the night of Krishna Ashtami here in Mylapore this month.

Sivan has made sundry literary contributions also to the Tamil journal Viveka Bodhini. He is engaged now in translating into Tamil the glorious Ashtapadis of Sri Jayadeva and the work is half-finished. He has written a drama with the necessary songs of Markandaya. It has been published serially in the above-mentioned Viveka Bodhini.

Still another department of Sivan's activities is his connection with many amateur dramatic societies. As a Tamil composer and a musician, he was much in demand for music-direction. At Tiruvarur he composed the songs for the drama 'Yayati' for the Sri Vilasa Sabha. At Tirutturaippundi, he composed the songs and directed the plays, Usha, Manoharan, and Markandaya for the Sri Krishna Vilasa Sabha. At Papanasam he had prepared and directed the songs of about 15 dramas of the Bharata Ranjani Sabha—dramas like Sakuntalam, Uttara Rama Charitam, and Subhadraparinayam. Both at Papanasam and at Tirutturaippundi he had himself played the role of Markandaya to which character he is extremely fitted by his temperament. Recently, some Madras amateurs who went to Kolhapur to produce a Tamil Talking and Singing picture took Papanasam Sivan with them for composing the songs and they did but well in utilising the talents of a composer-musician of such established repute.

Mr. Sivan has toured in the North widely and Madrasi colonies in the North had well patronised him. In 1931, the South Indian Association at Delhi got up a function in honour of him. The Rt. Hon. V. S. S. Sastry presided and the Association of which the moving spirit is a Rasika named T. S. Sankara Ayyar of the Ry. Board, presented Mr. Sivan with a purse.

It is meet that, at least now, the music loving and the Tamil loving public considered the propriety of honouring this musician-composer. We hear that some friends of Mr. Sivan are organising a public function to honour Sivan for his compositions with the presentation of a purse. We hope that the public will co-operate heartily and make the function, that will be coming off in the middle of September, a success.

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thrive only when our public develops a keener sense of taste and tries to discriminate between genuine and hybrid products. Only when we cry down such hybrid products or feeble imitations of the original, as this Uday Shankar's Dances are, is there any chance for our arts to attain the glorious position which they once held in our scheme of life. It is only then, when we have a Law in our Taste that we can hope to have any Life in our Art.

Seen on the Stage

BHARATA NATYA.

Bhava Raga Tala.

On Saturday the 26th, August Bala Sarasvati gave a performance of Bharata Natya under the auspices of the Madras Music Academy at 'Gana Mandir'. The hall was full and a large number of the public, of both sexes, saw the dance with admiration. It is a fortunate sign that slowly our soceity has begun to take greater interest in Bharata Natya. The tradition of our Bharata Natya goes far back into history and I can say with authority that the dance, as was done and as it is beging done, by our Devadasis is genuine, cent per cent pure, Indian, classical dance and that in it lives the whole system of Bharata, the vast language of gestures and the various patterns of rhythmic Nritta, the Karanas, the subtle actions of the major seats of action, like the eye and the lip, the action of minor seats of action, the movements of the neck etc. Other forms of the system of Bharata in the form of dance and drama are available in Tamil land, but this *Abhinaya* Katcheri, this *Sadir*, is the Tamil land's national dance art so to say.

The performance was attended by Uday Shankar known all over the world as a famous Indian dancer and his French girl-partner. At the end he said that it was a marvel, that it was the best he had seen and that he had not seen such a dance anywhere. Such is the opinion of Mr. Uday Shankar, whose dance was exhibited thrice in the city of Madras and high society payed exhorbitant prices to see him who said that compared to the Bharata Natya he saw in the Music Academy, he himself knew little. Before Mr. Udaya Sankar left Madras he arranged a private show for his own party of the performance of the same Bala Sarasvati. Exponents of the art greater than Bala Sarasvati exist. But who shall rouse the public that is indifferent? Who shall convince the ignorant and the much more harmful spirits—those that are prejudiced?

A SCHOOL FOR BHARATA NATYA.

I heard vague news of Prof. Sambamurti having an idea of starting a school for training aspirants in Bharata Natya. I had a talk with him recently and I am given to understand that he is really seriously making arrangements for starting the Bharata Natya School. He proposes to select a few competent and enthusiastic girls and in some such instution as the Seva Sadan give them training in the art. He is bringing for this purpose an old experienced Devadasi artist and two Nattuvanars from Tanjore. When it is started, a long delayed thing would have happily happened.—*B.R.T.*

UDAY SHANKAR IN MADRAS.

Bhava Raga Tala.

The famous Indian Dancer', 'Partner of Anna Pavlova', 'Greatest exponent of Indian classic dance' * * * * appeared on the stage of the Museum theatre on the 27th evening before a full house which was eagerly expecting great things. Much was expected and consequently the sense of disappointment was keener. We did not have the slightest idea that every time the curtain rose, disappointment would be awaiting us.

'So this is Uday Shankar', 'It is all advertisement'—in such and varied ways the disappointment wave was running from mouth to mouth. One said that Hatte Sing was better; another gentleman, a friend of mine, who can authoritatively opine about Indian Dance, said that the performance was a big zero and that even Ragini Devi did better. I have not seen either Hatte Sing or Ragini Devi but I have now seen Uday Shankar.

"Two Hundred accompaniments!" was the first advertisement in a Cinema Magazine. Then the wall posters reduced the number to a hundred. When I saw the performance I saw the hoax of this instrument-business. Even Jalaras and Chiplas had to be counted as two. Why this bamboozling with a collec-

tion of all kinds of drums, the temple damaram etc? A fine player on a Mirdangam or a Tabala and a fine musician to play on a stringed instrument are enough. Tarais and Tambattams were blown and beat as if in a noisy Temple car festival. Of course to a European and American audience these will rouse wierd sensations and strange pictures of a far off land, a vast subcontinent lying between the Himalayas and the Cape and containing who knows what not!

The themes and the theme names were "romantic" and to one who has gone through the literature of Ancient Indian Dance, these will strike as strange. The theme called Indra's dance in which Mr. U. Sankar supposes a legend that Indra taught dance to the minor gods is unheard of, at least to me, in any of our Puranic legends. To this class belongs what has been called the climax of Shankar's art, Siva's Tandavara Nrittya. 'Sivas's dance', 'Tandava'—such words new art-lovers, art-writers and others utter often and I am of opinion that they do not at all understand the subject. Especially the legend printed in the programme as the theme of Shankar's Tandava of Siva is absurd and has no authority for it. No doubt, by the elephant mask, which represented Gajasura, Shankar succeeded in creating a wierd, primitive, folk dance atmosphere.

Two items were with weapons, the Hunter's dance and that which was called by the high sounding name, Astra-puja. The former is nothing but a poor presentation of our Silambam (சிலம்பம்) and the latter a poor presentation of our katti-vilayattu, in which not only is a stiff sword handled with greater dexterity than was shown by Mr. Sankar, but rolling swordblades (சுருள்வாள்) are wonderfully wielded by our fellows.

Trouble had been taken by Mr. Shankar for fashioning his make-up to suit each of his themes. He has designed head dress, clothes ornaments etc., from a study of Indian painting and sculpture. But, if Bharata's Sanskrit text book on Natya in 36 chapters is any guide to my idea of what is the essence of the dance which one call Indian, and classic Indian, I think, Udaya Shankar must fall very low in my estimation. For Abhinaya is the essence of the art that I have in my mind. I am not prepared to say that the dances presented by him were absolutely devoid of it but you can count the gesture symbols, Hasta-Abhinaya (Mudras) that he and his partners know on your fingers. It is no wonder that when he saw our Bharata Natya performed by a local artist, Balasarasvati, he pronounced it to be a marvel. He arranged for a private performance of Balasarasvati's Bharata Natya and took film-pictures for his personal use of some part of the Abhinaya of one song. We hope he will make great use of it.

Judging him from what he can do at his best and at present we must say that even as dance of some type, his was not devoid of monotony. There was absolusely nothing like movement except serpentine waving of the hands. The foot-work was simple and the whole thing was poor and unvariegated.

If such dance is praised so much, how much more can genuine work pay? Anyway the nation's thanks are due to Mr. Shankar for raising India in the esteem of the world in the field of this art. What is very strange, wonderful and appealing to the West, especially to America, need not be so to us in India. It is sickening to see how writers here in India begin to repeat the sentiments contained in reviews of the performance in the West. Not only are the artists themselves in the dark as to the real stuff but the so called connoiseurs and critics in India itself are also in utter darkness. When such is the case, Mr. Shankar has sincerely attempted to project his imagination and devise dances, so far as he got suggestions from what little he saw and understood of Indian dance. I was not at all disappointed with Mr. Uday Shankar outside the stage. I was talking to him at the end of the Bharata Natya performance in the Music Academy and next day I was talking to him at the Bosotto's for nearly an hour and a half. It was a revelation to me to see a man who has had such a success abroad so modest. I gave him some of my ideas and he understood how vast the field is. He was glad to learn what forms of genuine Indian dance-art prevailed in each province of India. He is not interested in his own success but in the success of India on the stage of this world. He said that after his tour in America he would return for a two years' tour in India and that he proposed to stay in South India for a year. He has understood the importance of South India in this respect and he wanted to learn Bharata Natya. I told him with a joyous heart 'Do come, see, and learn!'

The Madras Sangeetha Sabhas.

RASIKA RANJINI SABHA, MYLAPORE.

Performance on 13—8—'33.

Messers RAMANUJA AIYANGAR	...	*Vocal*
Rajamanikkam Pillai	...	*Violin*
Palghat Mani	...	*Mridangam*

THE Rasika Ranjini Sabha invariably evinces good taste in the arrangement of performances under its auspices, thus proving worthy of its name. The policy of the Sabha is controlled by a genuine desire to provide delectable musical entertainment. The members of the Sabha are therefore securely insured against such monstrosities as the socalled "gala groupings", in which we find the "time-keepers" ranged in a terrific four-fold array, hemming in the helpless vocalist and the fugitive looking violinst on all sides and striving their level best to convert the performance into a pandemonium. Ramanuja Ayyangar, Rajamanikkam, Mani—is indeed an ideal grouping for a really enjoyable performance. There could scarcely have been a Sabha-goer who did not prepare himself for a capital treat and enter the hall with "a dripping tongue". But there is God's irony which man forgets to bear in mind as often as it is well for him to remember it. Mr. Ramanuja Ayyangar is perhaps, not so devoutly punctilious, as his revered master, the late Poochi Srinivasa Ayyangar, in the care he bestows upon the condition of his voice. We hear interesting accounts of the late masters of music—to what regulations they submitted their diet and habits preliminary to a performance. To a vocalist of whatever eminence, it is of first rate importance to keep fit. Music is far from being a mechanical art and so mere demonstrations of skill, however rare, will not do to charge the minds of the audience with an emotional fervour, by which achievement alone music fulfils its purpose. The success of a musical performance depends almost entirely upon the *utsaha* of the singer and there is nothing which so much damps the *utsaha* of a vocalist, as a voice which does not keep fit. He may stamp his renderings with his mastery of manner acquired by dint of practice and long experience in public demonstrations, but the audience strains itself in vain to discover the ineffable "musicalness" if we may be permitted to coin such a word, in all the splashing profusion of music showered upon its head. We do not at all mean to disparage the musical performance under review. It was as successful as ever. But we do not applaud in the sphere of music the doctor's brag, "the operation succeeded, but the patient succumbed". In short Mr. Ramanuja Ayyangar's voice was not keeping quite fit. There was a rebellious harshness about it in the lower rungs of the octave which made the hearers yearn for higher flights; but, for the latter, the voice lacked strenuousness. But a master of the type of Mr. Ramanuja Ayyangar with his name and fame at his forefront and a veteran's experience behind him, knows how to make the best of such a situtation and he acquitted himself quite creditably. And yet, for one who had heard him on several other occasions when his voice shone forth like replenished steel without a dot of rust disfiguring it, the performance must have fallen short of giving the heart's content. However, we should own, that remarks in the above strain do betray a daintiness in connoisseurship which must never be allowed to hold the reins of judgment for gratifying its own whims.

Mr. Ramanuja Ayyangar's is a voice which fills the tin-shed theatre as no others does. His voice is at once commanding and bewitching in spite of the fact that he sets his octave low. His rendering of the Kritis and of the Ragas has become so much standardised that some are apt to persuade themselves that they find a monotony in it. A reputed singer like Mr. Ayyangar cannot help repeating his masterpieces—and so did Mr. Pushpavanam Aiyer whose untimely loss we even now have not ceased to regret. But Mr. Ayyangar is ever reinforcing his stock as a sufficient guarantee against becoming stereotyped. The other day he sang about sixteen Kritis several of which were not the usual ones. He elaborated Kambhoji as the Pallavi Raga. The hall was full up to the last and the spell of the master never relaxed. In conclusion we wish to make an observation about the present practice of musicians allotting two-thirds of the time for Kritis chiefly of Thyaga Ayyar and rushing through Raga, Pallavi, and sundries, sometimes including Ragamalikas, within an hour and a quarter. Mr. Ayyangar took up the Raga at 7-10 and was rid of it at 7-30; within these twenty minutes

the violinist did his part also. One cannot forget that about ten or twenty years ago that was not the case. Presumably, the singers have adapted themselves to the taste of the audience and undoubtedly the Madras Sabha goers have been touchstone for all standards of taste - *Raktila.*

Performance on 27th August, 1933.

Messers	SEMMANGUDI SRINIVASA IYER ...	*Vocal.*
,,	Palghat Visvanatha Iyer ...	*Violin.*
,,	Palghat Subbier ...	*Mridangam.*
,,	Sitarama Iyer ...	*Moursing.*

It was quite recently that the Madras audience had the privilege of witnessing with agreeable surprise the emergence of a new star in the firmament of music in the person of Mr. Semmnangudi Srinivasa Iyer. God has given Mr. Srinivasa Iyer a frail body but a very stout heart. He enters the most hazardous lists with such resoluteness and energy that, for the moment he appears to have become something more than himself. The miracle consists in his leaping over the abyss and standing, without a single broken limb, before us, who hail him heartily, each time, with well-merited applause. The two pre-eminent marks of excellence in Mr. Srinivasa Iyer's music may be summed up in the words "dignity" and "depth". His music owes its dignity to his faithful adherence to the traditional manner, and its depth, to the infinite pains he has taken to dive into the depths of the science. He often reminds us of the late Konerirajapuram Vaidyanatha Iyer who was unique in his power to make his music inimitably superb by virtue of its imposing dignity and immense depth. Another quality of Mr. Srinivasa Iyer's music which demands mention, is the marvellous copiousness of his elaborations both of Raga-alapana and of Svara-kalpana, which seem to gush forth from an inexhaustible fountain. He sings with inspiration, forgetting himself and thrills his audience with random revelations of exquisite beauty. At certain acmes of his doings, the dullest head nods and the slowest hands clap. His music has the sweep of a tempest and the splash of a shower; it is exhilarating, it soothes and it surprises. He sang about ten Kritis with preliminary Raga-alapanas of Vasanta, Sruti, Simhendra-madhyama, Kharaharapriya and Sama. He elaborated Todi as the Pallavi raga in which item, however, he was not apparently doing his best. After a few Hindustani and Tamil songs and a Raga-malika, which included Kanada in the Karnataka manner, he closed the performance at 8-45.

Mr. Viswanatha Iyer of Palghat, apparently as young as Mr. Srinivasa Iyer—perhaps much younger—proved himself an equal match to the vocalist and has undoubtedly a great career of distinction before him.

Mr. Subbier did his part exceedingly well though he could have better pleased the ear if he had used the "thud' in a more moderate measure.

Mr. Seetharama Iyer clings to his vocation at this old age with a laudable constancy. Moursing is almost a vanishing art. Among the "Tala" accompaniments it is the Moursing which comes next to the Mridanga in being tuneful. It is regrettable that the tuneless and wordy "Konakkol" is more often in evidence in musical performances than this tuneful and delicious accompaniment. Those who had seen Mr. Seetharama Iyer in days past, in the company of the late Konerirajapuram Vaidyanatha Iyer, the late Govindaswami Pillai, Mr. Alagan Nambi and such others, could not help closing their eyes, for a moment, in a reminiscent reverie.—*Raktila.*

TRIPLICANE SANGITHA SABHA.

NANDANAR

Kalakshepam by Srimati Saraswaty Bai.

Srimati Sarasvati Bai of Madras is as popular as the story of Nandanar itself and once a year, the Triplicane Sangita Sabha arranges a Katha Kalakshepam of hers and makes a fine financial harvest. Among her own sex especially, Sarasvati Bai is a crowd-gathering name.

The art of Kathakalakshepam, as it is, was moulded by the late Tanjore Krishna Bhagavatar, who is still unexcelled by anybody, either in Bhava or Raga. This Krishna Bhagavatar had the accompanying musician in the late Tanjore Panchapakesa Bhagavatar, the father of Mr. Doraiappa Bhagavatar, a minor personality in the present day music world; and Srimati Sarasvati Bai is a disciple of that Panchapakesa Bhagavatar. She is the pioneer of the class, being the first "Lady Bhagavatar," and holds the field, now for a long time, as the leader of that class also. Others there are and the only two names worthy of mention are Kanakambujam of Gokarnam, who now performs but rarely and Banni Bai, a young but very popular and successful member of this class.

Nandanar was Krishna Bhagavatar's forte. Some admirers want to hold it as Sarasvati Bai's 'Special'. I have heard all most all her charitrams, excepts perhaps Galava and I am not able to say whether anything is of any special excellence.

Srimati Sarasvati Bai, though in the class of Harikatha performers, is one of our first class musicians and her music is the main good feature of her performances. It is held by critics that she is the best of the Carnatic musicians who can sing the Hindustani. The other day, when she performed Nandanar in the Triplicane Sabha, a good treat of Hindustani music was given by her.

Her exposition of the story is always of an ordinary level. It does not give you good ideas and no truths of our Puranic and Vedic religion and no great Bhava, can be expected from her. She talks Sanskrit faultlessly and parades a few set Sanskrit words like *Astu Astu Nama Prakritam Anusaramah* unnecessarily often; though she seems to know Sanskrit, she does not seem to be learned therein. Her attempts at humour fail flat. Her imitative faculties are limited and the other day, and as I have observed on previous occassions also, unable to catch the air and manner of Pariah speech, she simply shouted hoarse. Certain situations, which are her pet ones and which you loathe to hear repeated are her exposition of the song which says that the story of Nandan is sweeter than milk and honey – "*Tirunalaippovar Charitram Tenilum Palilum iniyadu*", when she invariably utters in connection with tasting honey the vulgar word "Sapparadu" (சப்பரது). She calls the Brahmin Archakas in the temple of Sivalokanathan at Tiruppangur flippantly as Pappans who carry away cocoanuts, as if it is to avoid this that Nanda brought leather offerings for the temple drums, gorochana for abhisheka etc. She never fails to say in every Nandan performance of hers that every time Nanda came, the Brahmin master was 'eating' and closely follows upon this the narration of the vulgar idea that the Brahmin mirasdar used to go each morning to his own fields for answering calls of nature! (அங்க சுத்தி, as she calls it in a fit of a high sense of humour). The Brahmin (Vediyar) in the story has got to be very delicately handled, especially when one takes into account the fact that there is no authority in Periapuranam or elsewhere for this character in Nanda's story, which Bharati has himself created—*Bhavuka.*

Review of Books.

Reform of the Tamil Stage. In Tamil by Sriman S. K. Parthasarathy Ayyangar, B.A, B.L., Munsiff, Koilpatti. Price As. 4. Copies can be had of the author or of K. Rajagopala Ayyar, B.A., B.L., Secretary, Society for the Reform of the Tamil Stage, West II Street, Mannargudi.

Mr. S. K. Parthasarathy Ayyangar is a familiar name in Tamil dramatic world for next perhaps to Mr. P. Sambandha Mudaliar of Madras, who has been responsible for the production of the largest number of Tamil plays of all description. He is an actor and with all his experience on the stage he has written the Tamil book under review with a view to improve the Tamil stage. The book is useful not only to educated amateur actors but to our professionals also and in this respect we are glad to note that the author wrote in Tamil. This small book of 42 pages is divided into 1. Reform is necessary; 2. Acting; 3. Speech; 4. Music; 5. Make-up; 6. Stage-sundries; 7. Miscellaneous. Under these heads the author covers the field of stage reform completely and everywhere we see the author bringing to bear upon his essay his rich experience of the stage. The defects in the amateur as well as the professional theatre are pointed out with a knowledge of very minute particulars also.

Everybody has to agree with the need to reform our stage. The first reform, of course, will be to separate opera and promote the development of drama as such of which, as the author rightly points out 'action' is the life. We are glad to note here that Mr. Parthasarathy Ayyangar has pointed out that actors will be highly benefitted by a course in Abhinaya which our Bharata Natya artists have. The importance of modulation and pitch in speech are emphasised. The work is free from exaggerations, now so common in our critics. It is refreshing to note that the author is not a kill-music spirit and he shows the proper place of music and the way in which it can best be employed without spoiling action and speech. The work is undoubtedly a valuable contribution and needs to be read by all actors and drama-enthusiasts. We wish we could devote more space and note the many points which Mr. Ayyangar has given us. The book is written in easy and natural prose and is enlivened by occasional bits of humour.—*Sahrdaya.*

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